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A GUIDE

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INTRODUCTION.

THE great Museum of art, of natural history, and of literature, to which the present volume is but a partial guide, has been of gradual, and until of late years of slow growth. It dates its actual foundation from the year 1753, when an Act of Parliament was passed "for the purchase of the Museum, or Collection of Sir Hans Sloane, and of the Harleian Collection of Manuscripts; and for providing one General Repository for the better reception and more convenient use of the said collections; and of the Cottonian Library, and of the additions thereto." Virtually, its origin may be ascribed to the formation by Sir Robert Cotton, at the end of the 16th and beginning of the 17th centuries, of his noted collection of Manuscripts, embracing biblical, historical, and literary remains of the early and middle ages, and especially rich in English literature, monastic records, and state papers. The collection received augmentations from his descendants, and was eventually presented to the nation by his grandson, Sir John Cotton, in the year 1700.

Foundation

Cotton Library.

The history of the Cotton Library is directly connected with the origin of the British Museum; for it was in consequence of the building in which it was preserved at Westminster being destroyed by fire, in the year 1731, that the Government of that time was induced to consider the scheme of a general repository for that and similar collections, realized by the Act of foundation of the present Museum.

The several collections enumerated in the Act of Incorporation—the Museum of Sir Hans Sloane, the Harleian Manuscripts and the Cottonian Library—were brought together in the year 1754 in Montagu House, Bloomsbury, which had been built for Ralph, Duke of Montagu, and the site of which

Sloane Museum.

Harleian Manuscripts.

Montagu House.

is occupied by the existing Museum. They were opened to the public on the 15th of January, 1759. Admissions to the galleries of antiquities and natural history were by tickets only, on application in writing, and were, in the first instance, limited to ten, for each of three hours in the day. Visitors were not allowed to inspect the cases at their leisure, but were conducted through the galleries by officers of the house. The hours of admission were subsequently extended, but it was not till the year 1810 that the Museum was freely accessible to the general public, for three days in the week, from ten till four o'clock. The present arrangement, by which it is opened daily, and only particular rooms are closed alternately on four days in the week, dates from the month of February in the year 1879.

For a long period Montagu House was made to accommodate the Library and Museum with the collections which had subsequently accrued to them, and, in the year 1816, accommodation for the Elgin Marbles had been obtained by temporary additions to the old building; but in the year 1823 space was demanded for George the Third's extensive Library, then become public property. It had now, to some extent, become apparent to what dimensions a combined National Library and Museum of art, archæology, and natural history might be expected to attain. It was determined therefore to erect a special gallery for the reception of the Royal Library, and to make it a portion of a new building designed for the other collections, in place of Montagu House. By the year 1845 the four sides of the present Museum had been erected, and Montagu House had, to the regret of many, been removed.

nlargement of uilding.

As time went on it was found necessary to make additions to the new buildings as designed by Sir Robert Smirke, and in 1857 the important feature of the present magnificent Reading Room, with its surrounding galleries for books, was added by Mr. Sidney Smirke, from designs suggested by the late Sir Anthony Panizzi, at that time keeper of the department of printed books.

eading oom.

Of the several departments which constitute the present Museum some have been only gradually developed. Origi-

riginal departments.

nally there were only three, viz.: of Manuscripts, Printed Books, and Natural History; the Coins and Medals, and Prints and Drawings, being united with the Printed Books.

Antiqui

The Department of Antiquities took its rise from the purchase, in 1772, of the collection formed by Sir William Hamilton, while ambassador at the Court of Naples, the foundation of which was the collection of fictile vases belonging to the family of Porcinari. It included in addition numerous objects in terracotta and in glass, very many coins and medals, together with bronzes, sculptures, gems and miscellaneous antiquities, and was purchased from a special parliamentary vote of £8,400. A large portion of a second collection, of equal extent to the first, was lost by shipwreck. The foundation of the Egyptian section of the department was laid by the acquisition, in August, 1802, of the antiquities acquired by the capitulation of Alexandria.

Vases, ‹

Egyptia Antiqui

In the years 1805 and 1814, the department was further enriched by purchases of classical sculpture and other objects collected by Charles Townley, of an ancient family of Lancashire. The collection includes the majority of the finer single statues now in the Museum. The chief of them came from excavations at Hadrian's villa, near Tivoli; from the Mattei collection at Rome; from excavations at the Villa of Antoninus Pius at Monte Cagnuolo, near the ancient Lanuvium, and from the Villa Montalto at Rome; or were acquired by various purchases. During the collector's life these marbles were preserved in a house adapted for the purpose in Park Street, Westminster. Mr. Townley died in the year 1804. By his will he bequeathed his collection to his brother, on condition of his expending on a building, for its exhibition, a sum of not less than £4,500, or, failing his brother's acceptance of the condition, to his uncle, on the same terms, and if declined by both legatees, it was to go to the British Museum. In the following year, 1805, a grant of £20,000 was obtained from Parliament to enable the Trustees to make an arrangement with the family for the purchase of the marbles; and subsequently, in 1814, the bronzes, coins, gems, and drawings of Mr. Townley's collection, which were not included in the bequest, were acquired for the sum of £8,200.

Townle Marble

Parthenon Sculptures. (Elgin Marbles).

The years 1814 and 1815 are the period of the enrichment of the Museum by the acquisition of portions of the frieze, metopes, and sculptures in the round of the Parthenon of Athens, and the Temple of Apollo at Phigalia, in Arcadia. The Parthenon sculptures—partly the work of Pheidias and the most precious relics of antiquity—with other works of Greek art at its highest point of excellence, had been brought together by the Earl of Elgin, chiefly during his embassy at Constantinople in the years 1799 and 1811; and an Act for the purchase of his collection, for £35,000, was passed in July, 1816.

Phigalian Marbles.

The Phigalian marbles had been excavated by Mr. C. R. Cockerell, the architect, and others, who had formed an association for the purpose of exploration of antiquities. They were purchased in 1815, 1816, for £19,000.

Payne-Knight Collections.

Another interval of ten years was followed by the acquisition of Mr. Payne-Knight's marbles, bronzes, coins, and other antiquities, bequeathed by him to the Museum, and estimated at the time at not less than £60,000.

Lycian Marbles.

The marbles recovered by Sir Charles Fellows from the sites of buried cities in Lycia were received in 1845.

Assyrian Sculptures.

In the years 1851–1860 were added the Assyrian sculptures excavated by Mr., now Sir, Henry A. Layard.

Mausoleum remains.

In the years 1856, 1857 were acquired the remains of the famous Mausoleum, with other works, from Budrum, the ancient Halikarnassos, recovered by Mr. Charles T. Newton, the present Keeper of the Greek and Roman antiquities.

Greek Sculptures.

Cyrene.

Ephesus.

Since then many choice works of Greek sculpture have been added to the Museum: especially may be mentioned those obtained from excavations at Cyrene in 1861, and by purchase from the Farnese Palace at Rome in 1864. The latest acquisitions of importance are the remains of extremely interesting sculptured columns and other objects recovered from the buried ruins of the Temple of Ephesus in the years 1863–1875, under the direction of Mr. J. T. Wood, and a series of architectural members and pieces of sculpture with a number of very important Greek inscriptions, excavated by the Society of Dilettanti on the site of the Temple of Athena Polias at Priene, and presented by them in 1870.

These successive acquisitions have made the Museum collection of Greek marbles one of the richest in Europe in works of the finest art. In sculpture of purely archaic interest the Museum is quite pre-eminent, for no other gallery can show works to rival in antiquity and completeness the wonderful monuments of Assyrian art unearthed by Mr. Layard at Kouyunjik, the site of the ancient Nineveh, and at Nimroud. The colossal bulls and long extent of sculptured slabs covered with inscriptions which ornamented the palace of Sennacherib, the records of Assyrian history inscribed in cuneiform character on sun-dried bricks and cylinders, with ivories, bronze vases, and numerous other objects, brought together within the Museum walls, have been the means of in a great measure restoring the history and realizing the grandeur and advanced civilization of an ancient empire, the memory of which had been almost lost.

Assyrian remains.

The great collections of sculpture successively absorbed by the Museum were, in the majority of instances, accompanied by other monuments of ancient art—as bronzes, fictile vases, coins, gems, and gold ornaments; and these received large additions from the purchases made at the sale of the celebrated Pourtalès collection in 1865; the acquisition of the Blacas collection in the year 1866; and the two collections purchased from Mr. Alessandro Castellani in 1872 and 1873 respectively. These are mostly brought together in the suite of rooms on the first floor.

Pourtalès, Blacas, and Castellani collections.

As was to be expected from their many-sided interest, the collection of coins and medals, from being a small branch of general antiquities, has grown to be a separate department. The first considerable acquisitions were derived from the general collections of Sir Robert Cotton and Sir Hans Sloane. The cabinet of Anglo-Saxon coins of Samuel Tyssen was purchased in the year 1802 for £620; and this was followed, in 1805 and 1814, by the Townley collection; in 1810 by that of English coins formed by Edward Roberts, of the Exchequer, bought by Parliamentary vote for £4,200; in the following year by the Greek coins of Colonel de Bossett (£800); in 1824 by the coins and medals in Richard Payne-Knight's collection; in 1833 by the Greek and Roman coins of H. P. Borrell, of

Coins and Medals.

Smyrna (£1,000); in 1836 by the oriental collection bequeathed by William Marsden; in 1856 by Greek and Roman coins from Sir William Temple's collection; in 1861 by Mr. De Salis's present of Roman coins of all metals; by that of Mr. Edward Wigan of imperial Roman gold coins, in 1864; by upwards of 4,000 coins, chiefly Roman gold, from the Blacas collection, in 1866; and in the same year by the Greek coins bequeathed by Mr. James Woodhouse. In 1872, the sum of £10,000 was expended in the purchase of the finest specimens of Greek and Roman coins in the Wigan collection. In 1877, a very important addition was made to the collection by the donation of the cabinet of coins and medals belonging to the Bank of England, including the Cuff and Haggard medals.

ems and rnaments. The extensive cabinet of gems which constituted the main feature of the Blacas collection, comprising 951 cameos and intaglios, including the chief part of the Strozzi collection, belongs to the department of Greek and Roman antiquities, and is placed on view, with other gems and with gold and silver ornaments, in the room adjoining the department of Coins.

thnographical collections. loane. The original conception of the Museum as the combination of a library with works of classical art and specimens of natural history for a long time almost excluded the important, and, to the general visitor, perhaps more interesting branch of Ethnographical and Medieval antiquities, though this was from the beginning partly represented by a portion of the Sloane museum. But, though of late growth, this department has rapidly developed itself, and is destined to form a conspicuous division of the Museum. The warlike weapons, the articles of dress and ornament, and other objects from the South Sea Islands, now ook. no longer to be obtained, which had been derived from Captain Cook's explorations, until recently formed the principal representatives of the ethnographical section. hristy. But the addition of the prehistoric and general collection of Henry Christy, presented by his trustees to the nation in 1865, raised it to a character of first importance.

edieval llections. The Medieval section has been greatly assisted by donations and bequests—the bequests of Mr. Felix Slade, in 1868,

chiefly of glass; of Mr. John Henderson, in 1878, of rare pottery, oriental arms, &c.; of Mr. William Burges, A.R.A., in 1881, of European and oriental armour; and the gift of Major-General Meyrick, in 1878, of oriental armour and military weapons, with other objects. Specimens of Majolica, and antiquities of all descriptions, together with an extensive collection of oriental porcelain, have been from time to time presented by the present Keeper of the department Mr. A. W. Franks, to whose friendly influence, moreover, the Christy, Slade, and Henderson bequests are to be attributed. Among the principal purchases are those at the Bernal sale in 1855, for which a parliamentary grant of £4,000 was made; and, in 1856, of the carved ivories collected by Mr. W. Maskell.

Slade. Henderson. Meyrick. Franks.

A collection of British Antiquities was commenced in 1851. It comprises illustrations of the early history of the British Islands through its various phases of Early British, Roman, and Saxon, lately enriched by the donation from Canon Greenwell, of his very valuable collection of early British remains excavated from the barrows of England, and comprising about 200 British urns and a number of relics found with them.

British Antiquities

Although the antiquities of India have always been represented in the Museum, the collection was not considerable; and this was the less important as the Indian Government had a Museum of their own in London. In consequence, however, of the recent transfer from this institution to the British Museum of the early Buddhist sculptures from Peshawur and the Amaravati Tope, they are now likely to occupy a more prominent position.

Indian

The growth of the Natural History collections is described in the Introduction to the Guide to the British Museum (Natural History).

Natural History collections.

The Department of Prints and Drawings occupies but a small space in the Museum building, but its contents should be perhaps more generally attractive than any other of the collections. Original drawings of Michel Angelo and of Raffaello, and of others of the Old Masters, with etchings and engravings of the different schools from the earliest period to recent times, are not only of the highest value for the study of modern art, but are objects of enjoyment easily appreciated by all classes. In

Prints and Drawings.

addition to accumulations by purchase, it includes the collections of Sir William Hamilton, acquired in 1772; of Mr. Townley, 1805, 1814; of Baron Moll, 1815; of Mr. Payne-Knight, 1824; of Mr. Sheepshanks, purchased in 1836; of Mr. Harding, purchased in 1842; of Raphael Morghen's works, purchased in 1843; Sir William Gell's drawings, bequeathed by the Honourable Keppel Craven, 1852; the political prints of Mr. Edward Hawkins, formerly Keeper of the Antiquities, purchased in 1867; the collection of Mr. Felix Slade, bequeathed in 1868; and that of Mr. John Henderson, bequeathed in 1878. The Department will shortly have a gallery for the special display of its contents, and, in the meantime, in order to make them in some degree more generally known, a selection, to such an extent as the space allows, is exhibited in the second Northern Gallery.

Collections in basements.

In addition to the numerous objects belonging to these several classes of antiquities, which are displayed in the various galleries open to the inspection of visitors, a large number are arranged in a very crowded state in the basement, waiting for more suitable accommodation, including Indian sculptures, Mexican antiquities, many Roman sepulchral sculptures, Tesselated Pavements and Greek inscriptions. In these obscure vaults are deposited also the first casts taken from many of the finest of the Museum sculptures, capable of being made available as models for art students if placed in suitable galleries.

Educational uses of the Museum.

In concluding this short general view of the gradual formation of the different collections, it may be held excusable to point out that they are exhibited not as mere objects of curiosity, or of passing interest, but as means of direct instruction in art and archæology. It would seem, however, that this truth is far from being generally recognized. As yet, but few are the occasions when a lecture or a demonstration is offered to a school or class brought to a particular gallery for instruction. If lessons to students could be given from the visible objects and specimens exhibited in the Museum, it cannot be doubted that a more living interest in the arts they illustrate would be awakened than can be excited by the more usual modes of teaching

from the book. Until this method is generally followed it cannot be said that the British Museum, or other kindred institutions, are properly appreciated, or made to assist as they ought the progress of education.

EDWARD A. BOND,
Principal Librarian.

October 1*st*, 1884.

LIST OF BENEFACTORS TO THE BRITISH MUSEUM FROM WHOM DONATIONS OF MAGNITUDE HAVE BEEN RECEIVED.

1753. SIR JOHN COTTON, BART.*

The collection of Manuscripts and Charters formed by his grandfather, Sir Robert Bruce Cotton, Bart., known as THE COTTONIAN LIBRARY. *Presented to the country in* 1700.

1753. HENRIETTA CAVENDISH HOLLES, COUNTESS OF OXFORD AND COUNTESS MORTIMER; AND MARGARET CAVENDISH, DUCHESS OF PORTLAND; relict and daughter of the Earl of Oxford.†

The collection of Manuscripts and Charters formed by Robert Harley, Earl of Oxford, Lord Treasurer, and his son Edward, the second Earl.

1753. SIR HANS SLOANE, BART.† (*By bequest.*)

Library of Printed Books and Manuscripts; collections of Antiquities, Coins, Ethnography, &c.

1756–57. THOMAS HOLLIS, ESQ.

Bronze Statuettes, Greek Inscriptions, and a Mural Painting from Pompeii.

1756–60. PITT AND SMART LETHIEULLIER, ESQS.

Egyptian Mummies, Coffins, fragments of Statues, Bronzes, Manuscripts, &c.

1756. COLONEL WILLIAM LETHIEULLIER.

Egyptian Mummies, Coffins, fragments of Statues, &c.

* Sir John Cotton may be regarded as a Benefactor to the Museum, since his donation formed a considerable portion of the collections at the foundation.

† These also may be acknowledged as Benefactors, and almost founders, because, although payments were made for the Harley and Sloane collections, those payments were intentionally fixed in amount considerably under the value.

1756. Mrs. Catherine Madox, widow of Thomas Madox, Historiographer Royal. (*By bequest.*)

Her husband's manuscript collections for a Feudal History of England.

1757. His Majesty King George II.

The old Royal Library, consisting of about 10,500 volumes.

1759. Salomon da Costa, Esq.

A choice collection of 180 Hebrew Books, a Hebrew Roll, and 2 ancient Hebrew Manuscripts.

1760–91. Brownlow, 9th Earl of Exeter.

Bronze head of a Philosopher, commonly called 'Homer,' and other objects.

1762–76. Dr. Matthew Maty. (*By bequest.*)

Various busts, and a portrait of himself.

1763. An unknown Donor, probably Dr. Garnier.

Two Chelsea Porcelain Vases, since become objects of great value.

1763–1802. His Majesty King George III.

The collection of Tracts formed by George Thomason, in number about 30,000, commonly known as *The King's Pamphlets;* Several Egyptian Antiquities, collected by Edward Wortley Montagu, Esq.; Coffin with Egyptian Mummy, Sarcophagi, Frieze of a Temple, &c., being objects obtained at the Capitulation of Alexandria; Ethnographical collections made by Captain Cook during his voyages.

1764–77. Mathew Duane, Esq.

Minerals, Antiquities, and miscellaneous objects.

1765. The Reverend Thomas Birch, D.D. (*By bequest.*)

Historical and other Manuscripts in 378 volumes, and Printed Books on History and Biography.

1766. The Reverend Jeremiah Milles, D.D., Dean of Exeter.

Sir James Ware's Manuscript collections for the History and Antiquities of Ireland.

1767. JOHN, 3RD EARL OF BUTE, K.G.
Coins, Bas-relief, and Egyptian Antiquities.

1768. THE RIGHT HONOURABLE ARTHUR ONSLOW, SPEAKER OF THE HOUSE OF COMMONS. (*By bequest.*)
A collection of Printed Bibles.

1769. MAJOR ARTHUR EDWARDS. (*By bequest.*)
A collection of Printed Books, intended as an addition to the Cottonian Library.

1772–84. SIR WILLIAM HAMILTON.
Miscellaneous Antiquities, Greek and Roman.

1772–1815. THE ROYAL SOCIETY.
Books, and miscellaneous objects.

1773–1818. SIR JOSEPH BANKS, BART., P.R.S.
Collections of Books printed in Iceland; Icelandic Manuscripts; British Antiquities; Ethnographical collections from the South Seas and North America; &c.

1827. THE SAME. (*By bequest.*)
A Library of about 16,000 volumes on Natural History and Voyages and Travels, &c.

1773–85. HUGH, EARL PERCY AND DUKE OF NORTHUMBERLAND, K.G.
An ancient Altar with a Greek inscription, found at Corbridge; Zoological specimens, &c.

1775. CAPTAIN JAMES COOK.
A collection of Ethnographical Objects from the South Sea Islands.

1778. SIR JOHN HAWKINS.
A collection of works on Music.

1785. THE REVEREND WILLIAM COLE.
Manuscript collections for a History of Cambridgeshire.

1785–1870. THE SOCIETY OF DILETTANTI.
Greek Inscriptions and Sculptures; Views in Greece and Asia Minor; and Inscriptions from Priene.

1786. Sir Robert Rich.

Portrait of Oliver Cromwell, and a Watch usually worn by him.

1786. Thomas Tyrwhitt, Esq. (*By bequest.*)

Works of Classical, Italian, and Spanish authors, in about 900 volumes.

1790–99. Sir William Musgrave, Bart.

Collections of Printed Books and Manuscripts, chiefly Biographical, in about 1,900 volumes.

1792. Paul Methuen, Esq.

Printed Books, in Italian and Portuguese.

1796. Sir William Burrell, Bart. (*By bequest.*)

Manuscript collections for the History of Suffolk, with Drawings by S. H. Grimm.

1799. The Reverend Clayton Mordaunt Cracherode.

A Library of about 4,500 volumes, remarkable for their beauty and excellence of condition ; engraved Gems ; Coins, chiefly Roman ; Prints and Drawings ; &c.

1799. William Fawkner, Esq.

310 Drawings.

1805. T. Philipe, Esq.

A Colossal Hawk in white marble, Egyptian.

1805. George John, 2nd Earl Spencer, K.G., F.R.S.

Fragments of Egyptian Sculpture, and Inscriptions.

1807. Dr. Bancroft, Junr.

A marble Column, with a Greek inscription, from Aboukir.

1809. The Very Reverend Sir Richard Kaye, Bart., Dean of Lincoln. (*By bequest.*)

Collection of English Autographs; and Drawings by S. H. Grimm of English views, antiquities, &c.

1811. J. Charles Crowle, Esq. (*By bequest.*)

An illustrated copy of *Pennant's London.*

1812. His Royal Highness Frederick, Duke of York.
The lower part of an Egyptian kneeling figure, with hieroglyphs.

1813. George, 3rd Earl of Ashburnham, K.G.
Roman bronze Statue of an imperial personage; found at Barking Hall, Suffolk.

1814. The Society of Antiquaries.
Frescoes from St. Stephen's Chapel, Westminster.

1815. Peregrine Towneley, Esq.
A large number of ancient Bronzes, and some specimens of ancient Pottery.

1816. Francis Towne, Esq. (*By bequest.*)
His views in Rome.

1817–60. George, 4th Earl of Aberdeen, K.G., K.T., F.R.S.
Quadrangular sculptured block of black Marble, with Figures in bas-relief and Cuneiform Inscriptions—Annals of Sargon; Sculptures from Persepolis; a painted Greek Fictile Vase; and a collection of Greek Sculptures.

1817. Captain Caviglia.
Collections of Egyptian Antiquities obtained from the Great Sphinx, during excavations in the vicinity.

1817. Henry Salt and Louis Burkhardt, Esqs.
Head and part of body of a Colossal Statue from the ruins of Memnonium, Thebes.

1817. The Rt. Hon. Lord Selsey.
Roman silver Ornaments, and a bronze figure of Mars found in the parish of Barkway, Hertfordshire.

1818. Dorothea, Lady Banks.
Collections formed by Miss Banks, of Printed Books on Tournaments, Chivalry, &c., and of Mediæval and Modern Coins and Medals; and a large collection of English Tokens.

1821. Somerset, 2nd Earl of Belmore.
Stone Sarcophagus from Thebes.

1822–30. HUDSON GURNEY, ESQ.

Manuscript collections for the History of Suffolk by Harry Jermyn; Seal of Ethelwald, Bishop of Dunwich; Roman Tessellated Pavement from Carthage.

1823. HIS MAJESTY KING GEORGE IV.

The Library formed by KING GEORGE III., consisting of about 65,250 volumes, exclusive of pamphlets; also Coins and Medals; Helmet from Olympia, &c.

1824. RICHARD PAYNE KNIGHT, ESQ.

A large collection of Marbles, Bronzes, and engraved Gems; Greek Coins; and Drawings.

1825. SIR RICHARD COLT HOARE, BART.

A valuable collection of Printed Books on the topography of Italy.

1825. JOSEPH FOWLER HULL, ESQ.

A collection of Chinese Printed Books and Oriental Manuscripts.

1825. SIR GORE OUSELEY, BART.

The Persepolitan Marbles collected by him during his embassy to the Court of Persia; &c.

1826. ADAM WOLLEY, ESQ. (*By bequest.*)

Manuscript collections, chiefly relating to Derbyshire.

1827. THE HON. MRS. ANNE SEYMOUR DAMER. (*By bequest.*)

A gold Snuff-box set with diamonds, and ornamented with a finely executed portrait of the Emperor Napoleon I.

1828. JOSEPH GENEVIÈVE, COMTE DE PUISAYE. (*By bequest.*)

His official Correspondence, having reference principally to the French Royalists, 1793–1825.

1828. THE REVEREND THOMAS KERRICH. (*By bequest.*)

Drawings illustrative of Gothic Architecture in England.

1829. FRANCIS HENRY EGERTON, EARL OF BRIDGEWATER. (*By bequest.*)

His collection of sixty-seven Manuscripts; and Funded and Real Property for the maintenance and augmentation of the Collection.

1829. WILLIAM, 3RD EARL OF RADNOR.
Gold Ring of Ethelwolf, King of England.

1829. MRS. MARY BALDWIN WILLIAMSON. (*By bequest.*)
Transcripts and versions of Oriental works, by the Reverend J. H. Hindley.

1830. MR. JOHN DOUBLEDAY.
2,433 casts of Mediæval Seals.

1831. THE REVEREND GEORGE COXE.
Diplomatic Papers, used by Archdeacon Coxe for his historical works.

1833. THE REVEREND DANIEL LYSONS.
Materials for his *Environs of London* and the *Magna Britannia.*

1834. WILLIAM MARSDEN, ESQ.
An extensive collection of Oriental Coins.

1834–64. SIR JOHN GARDNER WILKINSON.
Numerous Antiquities, &c., collected by him in Egypt.

1834. HIS MAJESTY KING WILLIAM IV.
Statue of Venus; known as the Venus of the Capitol.

1835. MAJOR-GENERAL THOMAS HARDWICKE. (*By bequest.*)
Printed Books, Correspondence and Papers, &c.

1835. ALGERNON, BARON PRUDHOE, afterwards 4TH DUKE OF NORTHUMBERLAND.
Tablet recording Ethiopian campaigns of Amenophis III., from Samneh, Nubia; red granite Lions from Mount Barkal, of the reign of the same monarch; and late Celtic Antiquities found at Stanwick, Yorkshire.

1835–45. WILLIAM RICHARD HAMILTON, ESQ.
Egyptian sculptures from Karnac, &c., Greek sculpture from Milo and Athens, and other antiquities.

1860. SIR PHILIP DE MALPAS GREY-EGERTON, BART., M.P. F.R.S.
A Roman Altar found at Chester.

1836. SIR ROBERT HERMANN SCHOMBURGK.
Ethnographical specimens from Guiana.

1837–51. SPENCER, 2ND MARQUESS OF NORTHAMPTON, P.R.S.
Lid of a Sarcophagus of the Ptolemaic period; a Tablet; a wooden figure of Pasht; and a collection of Manuscript Music, formed by Gaspar Selvaggi, of Naples.

1838. CHARLES, BARON FARNBOROUGH. (*By bequest.*)
Stock in the public Funds as an addition to the BRIDGEWATER BEQUEST.

1838–39. COLONEL HOWARD VYSE.
Fragments of Sarcophagus, Coffin, Bandages, and Body of King Mycerinus, of the 4th Egyptian dynasty; and another Sarcophagus.

1839. COLONEL WILLIAM MARTIN LEAKE.
Marbles and Inscriptions from Greece.

1840. COLONEL HOWARD VYSE, and JOHN SHAY PERRING, ESQ.
A collection of miscellaneous Egyptian objects from the Pyramids, including tools, beads, scarabs, vases, bronze nails, &c.

1842–55. VICE-ADMIRAL SIR EDWARD BELCHER.
Ethnographical specimens; and a collection of Chinese objects.

1842. THE EXECUTORS OF RICHARD, MARQUESS WELLESLEY.
The official Correspondence and Papers of the MARQUESS WELLESLEY, Governor-General of India, 1798–1805.

1843. THE EXECUTORS OF SIR KEITH JACKSON, BART.
Inscribed cuneiform Cylinders from Hillah.

1844. THE GOVERNORS OF THE WELSH SCHOOL and the CYMMRODORION SOCIETY.
Two large collections of Welsh Manuscripts.

1846. HIS IMPERIAL MAJESTY SULTAN ABDUL MEDJID.
Slabs of the Frieze of the Mausoleum at Halikarnassos.

1846. THE CHURCH MISSIONARY SOCIETY.
Ethiopic Manuscripts collected by Isenberg and Krapf.

1846. DOMENICO DRAGONETTI, ESQ. (*By bequest.*)
Manuscript Music by various composers.

1846. THE RIGHT HONOURABLE THOMAS GRENVILLE.
The Library, comprising 20,240 volumes, formed by him at a cost of upwards of £54,000.

1846–54. CAPTAIN SIR EVERARD HOME, BART., R.N.
Ethnographical specimens.

1847. THE SONS OF THE LATE MAJOR WILLIAM YULE, H.E.I.C.S.
Persian, Arabic, and Hindustani Manuscripts.

1848. RICHARD GOFF, ESQ.
Basalt votive Basin; Sepulchral Vases; Tablets; and Bronze Statuette.

1849. VINCENT NOVELLO, ESQ.
Manuscript Music by various English Composers.

1850. HIS ROYAL HIGHNESS PRINCE ALBERT.
Terracotta Relief of a man with a Tibetan dog, from Nimroud

1850–72. PROFESSOR JOHN RUSKIN.
Minerals, Miscellaneous Antiquities, from excavations at Ialysos in Rhodes.

1851. BENJAMIN HERTZ, ESQ., F.S.A.
Five Scarabæi with names of early kings of Egypt.

1851. WILLIAM SMITH, ESQ.
Caricatures, and a few Sketches by James Gillray and other artists.

1853. THE HON. RICHARD KEPPEL CRAVEN. (*By bequest.*)
Drawings, by Sir William Gell, of views in Greece and Asia Minor.

1854. LITTLETON ANNESLEY, ESQ.
Egyptian and Coptic Sepulchral Tablets.

1854–56. Sir George Grey, K.C.B.

Ethnographical Collection, Drawings, &c., from New Zealand; &c.

1854–83. Her Majesty Queen Victoria.

Upper part of an Alabaster Statue of an Egyptian Monarch of the 28th dynasty; a marble block from Tripoli, with a Bilingual Inscription; a terracotta Head from Sebastopol; a bronze Prow from Actium; four large volumes containing the thanks of the French nation for assistance received from England during the distress in France in 1870-71; and other donations.

1855. John Barrow, Esq.

Ethnographical collection from the Arctic Regions.

1855. Chambers Hall, Esq.

Sixty-six Drawings by Thomas Girtin; and various Antiquities.

1856. The Rt. Hon. Sir William Temple. (*By bequest.*)

A large collection of Bronzes, Vases, Marbles, and miscellaneous Antiquities.

1857. William Haldimand, Esq.

Correspondence of Brigadier-General Bouquet, and of General Sir Frederick Haldimand, K.B., afterwards Governor of Quebec; during their commands in North America, 1757–85.

1858. Lord John Thynne, Canon of Westminster.

Correspondence of John, Lord Carteret, afterwards Earl Granville, Secretary of State.

1859. Miss Auldjo.

A collection of Greek and Roman Vases, Bronzes, and Gold Ornaments.

1859. The Executors of Lady Raffles.

Javanese Collections, made by Sir Stamford Raffles.

1860. Anne Florence, Countess Cowper.

Correspondence of Thomas Robinson, afterwards Lord Grantham, Ambassador to Vienna, &c., 1730–50.

1861. COUNT JOHN FRANCIS WILLIAM DE SALIS.

A very large collection of Roman Coins, and a collection of Swiss Coins.

1861. MRS. GARLE.

A collection of Etchings by Robert Hills.

1862–63. COLONEL ROBERT LAMBERT PLAYFAIR, and GENERAL WILLIAM MARCUS COGHLAN.

Bronze Plates with Himyaritic Inscriptions; Himyaritic Inscriptions on stone; Altar with Himyaritic Inscriptions; Slab with Hebrew Inscription.

1863.–77. THE HONOURABLE ROBERT MARSHAM, F.G.S.

South American and other Coins, &c.

1863. JOHN, EARL RUSSELL, K.G.

A collection of Sicilian Vases.

1864. DECIMUS BURTON, ESQ.

Drawings and notes of Egyptian Antiquities, &c., by James Burton.

1864–83. THE TRUSTEES OF THE LATE HENRY CHRISTY, ESQ.

Various Egyptian small objects; and, in 1865, the Christy Collection of Prehistoric Antiquities and Ethnography; Greek Vases; Collection of Pipes; and Miscellaneous Antiquities.

1864–84. AUGUSTUS WOLLASTON FRANKS, ESQ., M.A., F.R.S.

Various Egyptian, Greek, Roman, British, Anglo-Saxon, and Mediæval Antiquities; Coins and Medals; Topographical Drawings; a large collection of Chinese and Japanese Pottery and Porcelain; and numerous specimens of Italian Majolica, Palissy, and Sgraffiato ware, plaques, tiles, &c.

1864. COSPATRICK ALEXANDER, 11TH EARL OF HOME.

"Le Chappelet de Jhesus"; miniatures executed for Anna, wife of Ferdinand, King of the Romans, afterwards Emperor of Germany.

1864. WILLIAM PHILIP PRICE, ESQ.

Greek Inscriptions from Kustenji.

1864. EDWARD WIGAN, ESQ.
Roman Gold Coins.

1865. CLAUDE JAMES ERSKINE, ESQ.
Papers of the oriental scholars, John Leyden and William Erskine.

1865. JOHN PAYNE, ESQ.
Transcripts of Papal Documents, and various Manuscripts.

1866. DOMINIC E. COLNAGHI, ESQ., H.B.M. CONSUL, FLORENCE.
Collection of Terracottas, from Cyprus.

1866. SAMUEL SHARPE, ESQ.
Statue bearing the name of Shaemuas, fourth son of Rameses II., and Governor of Memphis.

1866. THE VERY REVEREND ARTHUR PENRHYN STANLEY, DEAN OF WESTMINSTER.
Head of a Figure in calcareous stone, from Kadesh Naphthali.

1866–79. SIR WALTER CALVERLEY TREVELYAN, BART. (*By gift and bequest.*)
Papers, genealogical Rolls, and Charters of the family of Calverley, from the 12th century; autograph letters; various Antiquities and Coins; Drawings; &c.

1866. JAMES WOODHOUSE, ESQ. (*By bequest.*)
A collection of miscellaneous Antiquities, and Greek Coins.

1867–69. JAMES HUGHES ANDERDON, ESQ.
The catalogues of the Royal Academy from 1769 to 1849, and of the Society of Artists of Great Britain from 1760 to 1791, illustrated with Prints and Drawings; and *Edwards' Anecdotes of Painters*, illustrated.

1867. GEORGE WITT, ESQ.
A collection of articles relating to the Roman Bath, &c.

1868. SIR MATTHEW WHITE RIDLEY, BART.
Mural Painting from the Appian Way.

1868. FELIX SLADE, ESQ. (*By bequest.*)
Large collection of Glass, Prints, Manuscripts, Bindings and Works of Art.

1869–73. HIS ROYAL HIGHNESS THE PRINCE OF WALES.
Egyptian Coffins and Mummies of Bakrans of the 25th, and Shepshet of the 26th Dynasty, about B.C. 650, from Gournah; Greek Inscriptions from Rhodes.

1870. HENRY HUNTER CALVERT, ESQ.
Several Terracotta Figures of the Græco-Egyptian period, and a piece of Barley-cake.

1870–72. SIR CHARLES WENTWORTH DILKE, BART., M.P.
Correspondence and Deeds of the family of Caryll of West Grinstead, and Lady Holt, Harting, Co. Sussex; a collection of various editions of Pope and of works illustrative of that author; also a collection of the Letters of Junius and papers on the Junius Controversy.

1870. THE ROYAL INSTITUTION.
Limestone Tablets; sandstone fragment with Christian Inscription in Greek; blackstone fragment of Median Cuneiform Inscription; medical Hieratic Papyrus.

1870. GEORGE POULETT SCROPE, ESQ., F.R.S., and EDWARD CHADDOCK LOWNDES, ESQ.
Letters, Papers, and Deeds relating to the family of Scrope of Castle-Combe, Co. Wilts.

1871. COLONEL WILLIAM FRANCIS PRIDEAUX.
Slabs, Monuments, Bronze Plates inscribed with Himyaritic Inscriptions; Bronze Seal, Bronze Clasp or Amulet, both inscribed with Himyaritic Inscriptions; also Bronze Furniture, Emblema, and part of a Chair.

1872. THE FAMILY OF THE LATE GEORGE BRIDGE, ESQ.
Indian Sculptures collected by General Charles Stewart.

1872–77. SIGNOR ALESSANDRO CASTELLANI.
Vitreous paste; terracotta reliefs from Capua.

1872. WILLIAM, 10TH DUKE OF ST. ALBANS.
Greek Sculptures, Inscriptions, and miscellaneous Antiquities, from Iasos.

1873. MRS. BALFE.
English Operas in full score by Michael William Balfe, in manuscript.

1873. HUGH, 3RD MARQUESS OF WESTMINSTER.
Early Deeds of Reading Abbey, Co. Berks.

1874. LADY FELLOWS. (*By bequest.*)
Collection of Watches.

1874–78. REAR-ADMIRAL SPRATT, C.B., F.R.S.
Greek Inscriptions, &c.

1875. THE REVEREND DR. WILLIAM SPARROW SIMPSON.
Bronze head of an Egyptian Axe inscribed with the name of Pahakaa, an unplaced King of the 17th or 18th dynasty.

1877. THE GOVERNOR AND COMPANY OF THE BANK OF ENGLAND.
Collection of Coins and Medals of all classes.

1877. THE HONOURABLE MARIA OTWAY-CAVE.
Diary, Correspondence, and Papers of Henry Stuart Cardinal York, 1715–1810; and Papers relating to the family of Sobieski, 1691–1781.

1878. JOHN HENDERSON, ESQ. (*By bequest.*)
Collection of Pottery, Glass, Metal work, and Oriental Arms; Water-colour Drawings, &c.

1878. GENERAL AUGUSTUS WILLIAM HENRY MEYRICK.
A considerable collection of small Egyptian objects; also various Greek, Roman, and other Antiquities; works of Art, Oriental Arms, Playing-cards, &c.

1879–83. THE REVEREND WILLIAM GREENWELL, F.R.S., F.S.A.
Large collection of antiquities excavated by the donor in 234 British Barrows, and described in his work on the subject · and a further collection of similar antiquities, in-

cluding some choice specimens formerly reserved; also a collection of Flint Implements from Norfolk, illustrating the working of flint by the inhabitants of Britain during the Stone Period; and other antiquities.

1864–1880. COVENTRY K. D. PATMORE, ESQ.

A collection of Plays offered for representation at Drury Lane Theatre.

Copy of the works of Thomas Aquinas, printed on vellum, and published at Rome in 1570–71; 17 folio volumes: stated to have been the property of Pope Pius V., and to have afterwards belonged to Philip II. of Spain.

1880–1881. C. DELAVAL COBHAM, ESQ.

A large green jasper Cylinder, inscribed with the name of the Chaldean monarch Amil-Hea, who reigned about B.C. 2000. Marble obelisk from Cyprus, with Phœnician inscription.

1881. WILLIAM BURGES, ESQ., A.R.A. (*By bequest.*)

A selection from his antiquities and illuminated manuscripts, the former consisting chiefly of European and Oriental armour.

1882. MISS ISABELLA BEWICK.

A collection of Drawings and proofs of Woodcuts by her father, Thomas Bewick.

1882. J. DEFFETT FRANCIS, ESQ.

Drawings by Richard Cook, and others.

1882. MISS PYE.

A collection of 1,321 proofs of Sketches by her Father.

1882. THE SECRETARY OF STATE FOR INDIA.

Indian coins; also antiquities from the Masson Collection.

1883. H. RIVETT CARNAC, ESQ.

A large collection of stone implements from N.W. India.

1883. THOMAS LAYTON, ESQ., F.S.A.

A Roman short iron sword (*parazonium*), and remain of the bronze sheath. Found in the Thames at Putney.

1883. Major F. Hunter.
Himyaritic Inscriptions.

1883. The Rev. Charles Whateley.
Antiquities discovered in an Anglo-Saxon grave in a barrow at Taplow, Bucks.

1884. Professor Sidney Colvin.
Original drawings by George Romney, John Flaxman, and Thomas Stothard.

1884. H.M. The Queen of Roumania.
Various Poems and prose works by Her Majesty.

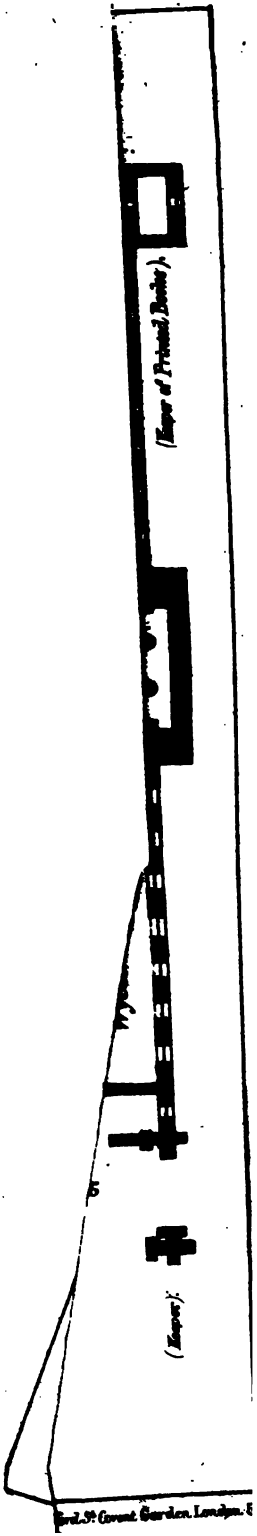
1884. Henry Seebohm, Esq.
Bronze objects found in ancient Graves near Krasnoyarsk, Siberia.

1884. Mrs. Sharpe.
A drawing by Martin Schongauer, signed and dated.

1884. His Grace the Duke of Bedford, K.G.
A large series of carved wooden figures and masks from a native temple in New Ireland, Western Pacific.

THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATIONS

THE NEW
PUBLIC
ASTOR
TILDEN



DEPARTMENT OF PRINTED BOOKS.

THE Library of Printed Books consists of at least 1,300,000 volumes, acquired partly by copyright—the Trustees of the British Museum having the right, dating from 1814, to a copy of every book published in the United Kingdom—partly by purchase, and partly by donation or bequest. The most important of the collections which have been presented or bequeathed are: The Old Royal Library, presented by His Majesty King George II., in the year 1757; the rare books brought together by the Rev. C. M. Cracherode, bequeathed in 1799; the library of Sir Joseph Banks, Bart., consisting principally of works on Natural History, bequeathed by him and received in 1820; the magnificent library formed by King George III. and transferred to the Museum in 1823, known as 'The King's Library;' and the choice collection bequeathed by the Rt. Hon. Thomas Grenville, and added in 1847. Amongst the additions of smaller extent received by donation or bequest may be mentioned: A collection of Hebrew books, from Mr. Salomon Da Costa (1759); a large collection of books and pamphlets issued during the reign of Charles I. and the Commonwealth, formed by George Thomason, from King George III. (1762); biographical works, from the Rev. Dr. T. Birch (1766); a series of Bibles from Mr. Speaker Onslow (1768); a collection of books, from Major Arthur Edwards (1769); works on Music, from Sir John Hawkins (1778); 900 volumes relating chiefly to the classics, from Mr. Thomas Tyrwhitt (1786); a collection of biographical works, from Sir William Musgrave (1790 and 1799); works in Italian and Portuguese, from Mr. Methuen (1792); topographical books from Sir Richard Colt-Hoare, Bart. (1825); works on Natural History, from Major-General Hardwicke (1835); and Chinese books collected by

Mr. Robert Morrison, from the Secretary of State for the Foreign Department (1846).

In the rooms containing the Grenville and the King's libraries, fourteen table-cases are arranged for the exhibition of some of the choicest objects of interest in the Library.*

The selection has been made with a view, first to place before the eyes of the visitor specimens of what are called "Block-Books," or books printed from wooden blocks—those very rare productions which immediately preceded the invention of Printing with moveable metal types, and which, in all probability, led up to it. Next, to exhibit specimens of the earliest and most remarkable productions of the art of Printing, properly so called; in Germany commencing with what is usually regarded as the first Printed Book, namely, the Great Bible, printed at Mentz by Gutenberg and Fust, and believed to have been finished in the year 1455, although begun, no doubt, earlier. Further, to exhibit similar specimens of the productions of the Printing Press in Italy, France, the Low Countries and England.

These are followed by examples of fine and sumptuous printing; of books with Illuminations, and with wood or copperplate Illustrations; of books containing remarkable Autographs; examples of "Broadsides;" of books which may be regarded as Typographical and Literary Curiosities; by examples of rich, elegant and curious book-binding, arranged in chronological order so as to illustrate the history of the art; and finally by some cases exhibiting maps in relief.

The Block-Books are exhibited in Table-Cases I. and II. in the Grenville Library.

The Block-Books were principally of a religious character, and were, no doubt, intended to aid in the instruction of the people according to the theology of the period. They were printed on one side of the leaf only, and were executed chiefly in Holland, Flanders and Germany during the first three-quarters of the fifteenth century. The wood-cuts in some of these productions are exceedingly beautiful.

* At the entrance to the Grenville Room are statues of Shakspeare, by Roubilliac, and Sir Joseph Banks, by Chantrey.

In the series here exhibited attention is particularly directed to the following:—

CASE I.

1. Biblia Pauperum, or Bible of the Poor, once a popular manual of devotion, and supposed to be the earliest of the "Block-books." The cuts are coloured by hand. Considered by Heinecken to be the first edition. *See* his *Idée Générale*, &c., p. 292. Purchased in 1848.

There are three other editions of this Block-Book shown.

7. The Book of Canticles.—Block-book. Some copies of this edition have a Dutch inscription at the head of the first leaf. This copy has the inscription. *See* Ottley, *History of Engraving*, vol. i. p. 139. Purchased in 1838.
8. The Book of Canticles.—Block-book, with the cuts coloured by hand, and without any inscription. *See* Heinecken, *Idée Générale*, &c., p. 374. Bequeathed by the Rev. C. M. Cracherode.

CASE II.

2. Speculum Humanæ Salvationis.—Block-book. Grenv. Catal., Part I, vol. ii. p. 678. Bequeathed by the Right Hon. Thomas Grenville.
3. Ars Moriendi.—Block-book; the second edition, according to Heinecken, *Idée Générale*, p. 406. Purchased in 1845.
6. Temptationes Demonis.—A single page printed from a block, showing the seven deadly sins and the minor sins which spring from them, with the texts of Scripture applicable to each. Described in *North British Review* for Nov. 1846, p. 153. Purchased in 1842.
8. A German Almanack, by Magister Johann von Kunsperck, *i. e.* Johann Müller, called Regiomontanus.—Block-book, produced at the press of the celebrated Astronomer Regiomontanus, at Nuremberg, about 1474. Supposed to be the earliest printed almanack. Described in Panzer's *Annalen*, i. p. 76. Purchased in 1855.
14. Impression from a block, representing the Seven Ages of Man, with the Wheel of Fortune in the centre.—Date about 1460. Described in the *Archæologia*, vol. xxxv., 1853. Purchased in 1846.

In Case III., containing specimens of the earliest productions of the Printing Press in Germany, every article exhibited deserves particular attention.

In looking at these, we stand face to face, with the first efforts of that marvellous art which has proved to be the most powerful engine of modern civilization, and we are astonished at the wonderful perfection which it reached in its very infancy.

The articles exhibited in this case are as follows:—

1. Bible, in Latin.—The earliest complete printed book known, commonly called the Mazarine Bible, because the copy which first attracted notice in modern times was discovered in the library of Cardinal Mazarin. Supposed to have issued from the press of Gutenberg and Fust at Mentz, about 1455. From the library of King George III.
2. A Bull of Indulgence, granted by authority of Pope Nicholas V. to those who should aid the King of Cyprus against the Turks. —Dated 1455, and probably printed at Mentz. On vellum. Described by Léon de la Borde, *Débuts de l'Imprimerie à Mayence et à Bamberg*, 1840. Purchased in 1845.
3. Psalter, in Latin.—On vellum. Printed at Mentz, by Fust and Schoeffer, in 1457. The first printed Psalter; the first book printed with a date; and the first example of printing in colours, as shown in the initial letter. Bequeathed by the Right Hon. Thomas Grenville.
4. Psalter.—On vellum. The second edition of the Mentz Psalter printed by Fust and Schoeffer, in 1459. The second book with a date. From the library of King George III.
5. Bible, in Latin.—Printed at Mentz, by Fust and Schoeffer, in 1462. On vellum. The first Bible with a date, and the first work divided by the date into two volumes. From the library of King George III.
6. Cicero. Officiorum libri tres.—On vellum. Printed at Mentz, by Fust and Schoeffer, 1465. The first edition of the first Latin classic printed, and one of the two books in which Greek type was first used. Bequeathed by the Right Hon. Thomas Grenville.
7. Regulæ grammatices, or Grammaticæ rudimenta. This work comprises rules of Grammar, explained in Latin verse, with Concordances extracted from Priscianus.—Printed at Mentz, by Johann Fust, in 1468. From the library of King George III.
8. Clement V. Constitutiones.—On vellum. Printed at Mentz, by Peter Schoeffer, in 1471. Purchased in 1845.

It is not necessary here to enlarge upon the rival pretensions of Germany and Holland for the honour of the invention of Printing. Suffice it to say that the best authorities are in favour of the former country, and that the latest writer upon

the subject, Dr. Van der Linde, himself a Dutchman, has pronounced in favour of Germany and Gutenberg.

It is remarkable that not a single book or document bears the name of Gutenberg as the Printer; but there is abundant evidence that he brought the art to its perfection, and was in partnership with Fust, the rich goldsmith, who furnished the money for the enterprise. After the production of the Great Bible the partnership was dissolved, and then the names of Fust and Schoeffer appear as the Printers.

In Case IV. are exhibited further specimens of the early productions of the Printing Press in Germany. Attention is directed to the following:—

1. Bible in Latin.—Printed at Bamberg by Albrecht Pfister, about 1460. From the library of King George III.
2. Missale Ordinis S. Benedicti.—On vellum. Commonly called the Bamberg Missal; printed there by Johann Sensenschmidt in 1481. From the library of King George III.
3. St. John Chrysostom. In Psalmum Miserere.—Printed at Cologne, by Ulric Zell, in 1466. The earliest book known to have been printed by Ulric Zell with a date. From the library of King George III.
8. Bible, in German.—Printed at Nuremberg by Anthony Koburger in 1483. From the library of King George III.

In Case V. the series of early German books is continued, and the following early productions of the Press in the Low Countries are also shown, viz.—

5. Pontanus de Roma. Singularia in causis criminalibus.—Printed in the Low Countries about 1470. Described in *Ædes Althorp.* ii. 237: and *Bibliog. Decameron*, i. 359. From the old royal collection.
6. La Controversie de Noblesse. A translation of a Latin work of Bonus Accursius, by J. Mielot.—Printed at Bruges, by Colard Mansion, about 1475. Purchased in 1850.
7. St. Bonaventura. Sermones de Tempore et de Sanctis.—Printed at Zwoll, in Overyssel, Netherlands, in 1479. Archbishop Cranmer's copy. The first book printed at Zwoll. From the old royal collection.
8. Reynaert die Vos.—Printed at Gouda, in South Holland, by Gerard Leew, in 1479. The first edition of Reynard the Fox in any language. Bequeathed by the Right Hon. Thomas Grenville.

9. Dyalogus creaturarū.—Printed at Gouda, by Gerard Leew, in 1480. With woodcuts. The first edition of this work. Bequeathed by the Right Hon. Thomas Grenville.
10. Otto von Passau. De boec des Gulden Throens, of der xxiiii ouden.—Printed at Haarlem, in 1484. Purchased in 1846.
12. Cronycles of the Reame of England.—Printed at Antwerp by Gerard Leew in 1493. Bequeathed by the Right Hon. Thomas Grenville.

In Case VI. are shown some of the earliest productions of the Printing Press in Italy. The following are of remarkable interest:—

1. Lactantius. Opera.—Printed in the Monastery of Subiaco, near Rome, by Sweynheym and Pannartz, in 1465. The first book printed in Italy with a date. Bequeathed by the Rev. C. M. Cracherode.
2. Livy.—Printed at Rome, by Sweynheym and Pannartz, about 1469. The only copy known on vellum. Printed for Pope Alexander VI., when Vice-Chancellor of the Roman See and Abbot of the Monastery of Subiaco, where the above-named printers took up their abode, and introduced the art of printing into Italy. In 1815, the present volume was sold for £903. Bequeathed by the Right Hon. Thomas Grenville.
5. Dante. Divina Comedia.—Printed at Foligno, by Joannes Numeister, in 1472. The first edition of this work. From the library of King George III.
7. Lascaris. Greek Grammar.—Printed at Milan by Dionysius Paravisini, in 1476. First edition of the first book printed in Greek characters. Bequeathed by the Rev. C. M. Cracherode.
13. Virgil.—Printed at Venice by Aldus, in April, 1501. The first book printed in Italic types, and the earliest attempt to produce cheap books by compressing the matter into a small space, and reducing the size of the page. Bequeathed by the Right Hon. Thomas Grenville.

In Case VII. this series is continued, with the addition of specimens of early printing in France; for example:—

7. Gasparinus Barzizius. Liber epistolarum.—Printed at the Sorbonne in Paris, by Ulrich Gering, Michael Friburger, and Martin Crantz, in 1740. The first book printed in France. Purchased in 1848.
8. L'Art et Science de Rhetorique.—Printed at Paris by Antoine

Verard, in 1493. On Vellum. Henry VII.'s copy. From the old royal collection.

11. Les Quatre Filz Aymon.—Printed about 1480 at Lyons. From the old royal collection.

15. Missale secundum usum Ecclesie Sarisburiensis.—Printed at Rouen by Martin Morin, in 1492. Purchased in 1848.

16. Missale secundum usum Ecclesie Sarisburiensis.—On vellum. Printed at Rouen, by Martin Morin, in 1497. This copy belonged to Cardinal Pole. Purchased in 1852.

In Case VIII. are shown specimens of the earliest productions of the Printing Press in England; together with specimens of the books printed abroad by William Caxton, the first English Printer, before he introduced the art into England. Caxton, who was born in 1422, and in 1438 was apprenticed to Robert Large, Mercer of the City of London, appears to have removed into Flanders about 1441, when his master Large died. He became a merchant at Bruges, and was so successful in his business that he was made "Governor of the English Nation abroad." Afterwards he entered into the service of Margaret, Duchess of Burgundy. According to Mr. Blades, his latest and best biographer, he learned the art of printing from Colard Mansion, at Bruges, about the year 1474. His first book and the first book printed in English was No. 3 in this Case:

3. Le Fevre. Recuyell of the Historyes of Troye.—Printed abroad by Caxton, about 1475. The first book printed in English. From the library of King George III.

Caxton is also supposed to have printed the original French of this work, No. 2:

2. Le Fevre. Le Recueil des Histoires de Troyes.—Printed by Caxton, about 1475. This book is considered to be the first work printed abroad by Caxton, and the first book printed in French. Purchased in 1844.

Caxton also printed No. 4, "The Game and Playe of the Chesse," which was translated in 1474, and printed, as Mr. Blades supposes, at Bruges about the year 1475.

About the year 1476, or early in 1477, Caxton came to England and settled down as a Printer, at Westminster, within the precincts of the Abbey. Here he printed the first book that ever issued from the Press in England, No. 5: "The dictes or Sayengis of the philosophhres enprynted by me William Caxton at Westmestre the yere of our lorde M.CCCC.LXXVII."

Attention is also particularly directed to the following Nos. in this Case:—

9. St. Bonaventure. Speculum Vitæ Christi. Second edition.—Printed by William Caxton about 1488. On vellum. The copy of the *Doctrinal of Sapyence*, 1489, in the Royal Library at Windsor Castle, is the only other book known to have been printed by Caxton on vellum. Purchased in 1864.

11. Bartholomæus de Glanvilla. De proprietatibus rerum. Translated into English by John Trevisa.—Printed by Wynkyn de Worde, at Westminster, about 1495. The first book printed on paper of English manufacture, made at Hertford by John Tate; the first paper-mill having been set up there in the reign of Henry VII. Bequeathed by the Right Hon. Sir Joseph Banks.

15. St. Jerome. Exposicio in Simbolum Apostolorum. Oxonie, 1468.—Upon the strength of this date, the honour of printing the first book in England has been by some denied to Caxton, and claimed for Oxford. The date, however, is a typographical error for 1478. From the library of King George III.

18. The Book of St. Albans. "The Bokys of Haukyng and Huntyng, and also of Cootarmuris."—Written by Dame Juliana Barnes or Berners, Prioress of Sopwell Nunnery, near St. Albans. Printed in St. Albans Abbey in 1486. (Described in *Bibl. Spencer*. iv. 373.) Said to be the finest copy known of this very rare book. Bequeathed by the Right Hon. Thomas Grenville.

In Case IX., containing specimens of fine and sumptuous printing, attention is called to the following:—

2. Petrarch. Sonetti e Canzoni.—Printed at Venice by Aldus in 1501. On vellum. The first Italian book printed in Italic type. This copy formerly belonged to Isabella d'Este, who married Gian-Francesco Gonzaga, Marquis of Mantua. Her arms are emblazoned on the lower margin of the first page of this volume. Bequeathed by the Rev. C. M. Cracherode.

3. Horatius.—First Aldine edition, printed at Venice in 1501. On vellum. Bequeathed by the Right Hon. Thomas Grenville.

4. Dante. Terze Rime.—Printed at Venice by Aldus in 1502. On

vellum. Renouard quotes this edition of Dante as the first in which Aldus employed the device of the anchor. Bequeathed by the Right Hon. Thomas Grenville.

6. A book of prayers supposed to have been printed for the private use of the Emperor Maximilian I., by J. Schoenspeger, at Augsburg, in 1514. On vellum. Unique in this state. Purchased in 1845.

17. Bourassé. La Touraine.—Printed at Tours by Mame, in 1855. This work gained the gold medal at the Paris Exhibition of 1855; it cost in its production upwards of 150,000*f.* (6000*l*). Described in the *Journal des Débats*, 2nd Sept., 1855, and *Rapports de Jury de l'Exposition Universelle*, 1855, pp. 1249 and 1404. Purchased in 1856.

In Case X. some of the Illuminations are very beautiful, as, for example, in Nos.

6. Virgil.—On vellum. Printed at Venice by Aldus, in April, 1501. The first book printed in Italic types, and the earliest attempt to produce cheap books. It belonged to the Gonzaga family, and has the autographs of the two Cardinals, Ippolito and Ercole, as well as that of Vincenzo Gonzaga, Duke of Mantua. Bequeathed by the Rev. C. M. Cracherode.

7. Martialis. Epigrammata.—On vellum. Printed at Venice by Aldus in 1501. From the library of King George III.

10. Hours for the use of the diocese of Paris.—On vellum. Printed at Paris by P. Pigouchet, about 1488. Purchased.

12. Boccaccio. Des nobles et cleres femmes.—On vellum. Printed at Paris by Ant. Verard, in 1493. Henry VII.'s copy. From the old royal collection.

In Case XI., containing specimens of Illustrations on wood and copper-plate, attention is called to the following:—

5. Breydenbach. Opus transmarinæ peregrinationis ad sepulchrum dominicum in Jherusalem. Pilgrimage to the Holy Land.—On vellum. Printed at Mentz, in 1486. One of the earliest books of travel printed, and the first illustrated with folding views. From the library of King George III.

6. Dürer. Epitome in Divæ Parthenices Mariæ historiam ab Alberto Durero per figuras digestam; cum versibus Chelidonii.—Printed by Albert Durer at Nuremberg in 1511. From the library of King George III.

9. Holbein. Historiarum Veteris Testamenti Icones. Lugduni, 1539.—The second edition of Holbein's Bible cuts.

11. Map of Cambridge, engraved by Richard Lyne.—in Caius,

Historia Cantabrigiensis Academiæ. Lond. 1574.—No other copy of this map known. A presentation copy of the book from John Parker, son of Matthew Parker, Archbishop of Canterbury, to James I. From the old royal collection.

12. The procession at the Obsequies of Sir Philip Sydney, drawn and invented by T. L[ant], Gent., servant to the said honourable Knight, and engraven on copper by D. T. de Bry, in the city of London, 1587.—Intended to form a long roll. The only perfect copy known. Bequeathed by Miss Banks.

In Case XII. are numerous books containing Autographs of distinguished or remarkable persons, as, for instance: Lord Bacon; Michael Angelo; Calvin; Cecil, Lord Burghley; Queen Katharine Parr; Luther; Melanchthon; Milton; Sir I. Newton, etc. In this case are also contained some remarkable Broadsides, among which the following deserve particular attention, viz:

22. Copy of the Indulgence issued by Pope Leo X. for the rebuilding of St. Peter's at Rome, 1517. On Vellum. This Indulgence was sold by Tetzel and Samson, as Sub-Commissioners under Albert, Archbishop of Mentz and Magdeburg; a proceeding which called forth the indignant remonstrance of Martin Luther, regarded as the commencement of the great Reformation. Purchased in 1875.

23. Luther's Appeal to a General Council against the Proceedings commenced against him at Rome and elsewhere by order of the Pope.—Dated Nov. 28, 1518. Purchased in 1846.

24. Order of the Council of State, appointing Cromwell Lord Protector.—Dated December 16, 1653.

In Case XIII., containing Typographical and Literary Curiosities, the Visitor may chiefly notice the following:—

7. Henry VIII., King of England. Assertio septem Sacramentorum. Printed by Pynson, at London, in 1521.—The first edition of the work for which Pope Leo X. conferred upon Henry the title of "Defender of the Faith." From the old royal collection.

9. The Great Bible, April, 1540.—On vellum. This is called the second edition of Cranmer's Bible, but is the first revised by him, and having his preface. The arms of Cromwell, Earl of Essex, which were inserted in the title-page of the first edition (1539), were cut out after his execution. Presentation copy to Henry VIII., as is shown by the following MS. inscription on the reverse of the fly-leaf:—"This Booke is presented unto your most excellent high-

nesse by youre loving, faithfull, and obedient Subject and daylye Oratour, Anthonye Marler, of London, Haberdassher." Described in Anderson, *Annals of the English Bible*, vol. ii. pp. 131 and 142. From the old royal collection.

17. Shakspere. Romeo and Juliet. London, 1597.—First edition. Bequeathed by David Garrick.

20. Mr. William Shakespeare's Comedies, Histories, and Tragedies. Printed by Isaac Jaggard and Edward Blount, London, 1623. The first collected edition of Shakspere's Plays. With dedication to William Earl of Pembroke and Philip Earl of Montgomery, signed by John Heminge and Henry Condell, the editors, and two of the principal actors of Shakspere's plays. The lines facing the portrait are by Ben Jonson: the portrait by Martin Droeshout. Bequeathed by the Rev. C. M. Cracherode.

25. Defoe. Robinson Crusoe. London, April, 1719.—The first edition. Purchased in 1852.

Among the examples of Bookbinding contained in Cases XV.–XVIII. the following are very beautiful specimens of the art:—

Rainerius de Pisis. Pantheologia. Printed by Bertholdus, Basle, about 1475.—German stamped leather binding of the 15th century.

Witichindi Saxonis libri III. Printed at Basle, in 1532.—Specimen of Grolier binding. Bequeathed by the Rev. C. M. Cracherode.

Opus eximium de vera differentia Regiæ potestatis et ecclesiasticæ. London, 1534.—On vellum. Henry VIII.'s copy. From the old royal collection.

Macchiavelli. Il Prencipe, &c. Printed by Aldus, at Venice, in 1540.—A specimen of Grolier binding. Bequeathed by the Rev. C. M. Cracherode.

Petri Bembi Cardinalis Historia Veneta. Venetiis, 1551.—French binding of the 16th century; with the arms of Henry II. of France, and the monogram and devices of the King and Diana of Poitiers. Bequeathed by the Right Hon. Thomas Grenville.

Petri Bembi Cardinalis Historia Veneta. Venetiis, 1551.—English binding of the 16th century; with the arms of Edward VI. From the old Royal Collection.

Calvete de Estrella. El Viaje del Principe Don Philippe Antwerp, 1552.—Bound for Queen Mary I. From the old Royal Collection.

Plato. Convivium. Paris, 1543. — Bound for Robert Dudley, Earl of Leicester, whose crest is stamped on the cover of the volume. From the library of King George II.

Mascher. Il fiore della Retorica. Venice, 1560.—Bound for Queen Elizabeth, to whom the book is dedicated. From the old royal collection.

Flores Historiarum per Matthæum Westmonasteriensem collecti. Londini, 1570.—English binding of the 16th century. Presented to Queen Elizabeth by Archbishop Parker. Bequeathed by the Rev. C. M. Cracherode.

Breviarium Romanum. Paris, 1588. French binding of the 16th century. Bound by Nicholas Eve. Purchased in 1838.

The Bible. Cambridge, 1674.—Bound in embroidered velvet for King James II. Purchased in 1847.

GEORGE BULLEN.

[Guide to the Books exhibited in the King's Library, &c., 1*d.*
Guide to the Luther Exhibition in the Grenville Library, 2*d.* With facsimile of the Tetzel Indulgence, 4*d.*]

MAPS.

Case XXI. contains on the obverse side, the latest official Maps of the Nile Provinces, the Egyptian Soudan, and the route between Suakim and Berber; on the reverse side, specimens of Modern Government Surveys.

On the obverse side of Case XXII. will be found a chart of the Coast of Cornwall and Devonshire from the first maritime atlas ever printed (Leyden, 1585); a map of the World, showing the circumnavigation of Sir Francis Drake (1577–80), and of Thomas Cavendish (1586–88); a chart entitled "Expeditionis Hispanorum in Angliam Vera descriptio," 1588, in which the course of the Spanish Armada round the British Isles is shown; and a section in fac-simile of Niclas Meldeman's panoramic view of the Siege of Vienna by the Turks, 1529. On the reverse side, three maps of the World, by Ptolemy, dated 1478, 1482, and 1508, together with two early specimens of map engraving on copper and wood.

Case XXIII. contains a fac-simile by the Rev. F. T. Havergal (1869), of the ancient Mappa Mundi, drawn by R. de Haldingham in about 1300, which is preserved in Hereford Cathedral, and which is commonly known as the "Hereford Map."

Case XXIV. contains a relief map of Palestine; and XXV. a relief map of Mont Blanc.

In Case XXVI. will be found a large relief map of the Western Alps; and in Cases XXVII. and XXVIII. relief maps in metal of Mounts Vesuvius and Etna respectively.

On the floor stands a handsome celestial globe, by Coronelli, dated Paris, 1693, which was lately presented to the trustees by A. V. Newton, Esq. The constellations in this globe, which measures 4 feet in diameter, are designed and engraved with great skill.

ROBERT K. DOUGLAS.

DEPARTMENT OF MANUSCRIPTS.

THE Collections of this Department have been formed partly by the acquisition of private libraries and partly by purchases and donations accumulated from year to year. The Manuscripts of Sir Robert Cotton, of Edward Harley, Earl of Oxford, and of Sir Hans Sloane, were among the first collections brought together by the Act of Parliament of 1753, to which the British Museum owes its origin. The other collections are: The Old Royal MSS. (incorporated with the early collections in 1757), the King's MSS., collected by George III.; the Birch MSS., of the Rev. Thomas Birch, D.D.; the Lansdowne MSS., of William Petty, Marquess of Lansdowne; the Arundel MSS., of Thomas Howard, 14th Earl of Arundel; the Burney MSS., of the Rev. Charles Burney, D.D.; the Hargrave MSS., of Francis Hargrave, Q.C.; the Egerton MSS., of Francis Egerton, Earl of Bridgewater, augmented by purchases made from funds bequeathed by the Earl and by Charles Long, Lord Farnborough; the Stowe MSS., of the Marquesses of Buckingham; and the Additional MSS., the largest of all the collections, purchased from the annual parliamentary grant or acquired by donation or bequest. The Department contains upwards of 50,000 volumes, of which more than 8,500 are written in Oriental languages; 46,000 charters and rolls; nearly 7,000 detached seals and casts of seals; and upwards of 100 ancient Greek, Coptic, and Latin papyri.

THE MANUSCRIPT SALOON.

This room, in which are exhibited specimens of Ancient and Illuminated Manuscripts, Autograph Letters, Charters, and Seals, is lined with bookcases, containing on the right, or south side, the Harleian MSS., on the left the Lans-

downe and Old Royal collections, and on the east side the Cottonian Library. In the galleries above are deposited the Sloane MSS. and a portion of the Additional MSS.

On entering the Room, from the Grenville Library, the visitor has on his right hand a series of English and Foreign Charters in glazed frames. They are :—

A selection from the Anglo-Saxon Charters, of which as many as one hundred and eighty are preserved in the Department.* They record grants made by Hodilredus or Ethelred, a kinsman of Sebbi, King of Essex, in the year 692–3; and by Edgar, Canute, and Edward the Confessor, Kings of England, in 961, 1031, and 1045. Grants by Kings Henry I., Henry II., Richard I., Henry III., and Edward I.; together with a deed whereby Louis, son of Philip Augustus, King of France, when fighting with the disaffected English barons against King John, makes a grant of the town of Grimsby, in Lincolnshire, in 1216; an acknowledgment by Queen Eleanor, wife of Henry III., of a debt due to Florentine merchants in England, in 1262; and a grant by Magnus, King of Man and the Isles, in 1256.

Letters Patent of Edward II., confirming articles for the reform of the government, A.D. 1311. A deed of Edward III., restoring the lands of Richard Fitz-Alan, Earl of Arundel, A.D. 1331; with a well-executed ornamental border.

Photograph of the original Articles of Liberties demanded by the Barons of King John, which formed the foundation of Magna Charta, A.D. 1215; with the Great Seal attached. The original is preserved in the Department.

Charters of William II. and Henry I.; signed with crosses by the Kings and witnesses. Decree of the Emperor Hludouuicus [Louis le Débonnaire] respecting lands on the river Weser, A.D. 840.

A charter of Peter, Bishop of Beauvais, A.D. 1123; with the episcopal seal. Charter of Ferdinand IV., King of Castile, A.D. 1307; with a *bulla*, or leaden seal.

Adjoining the above are two large frames, in which are enclosed a collection of books and papers containing autograph works or inscriptions. They are :—

Specimens of calligraphy, or copy-books, written in their youth by Edward VI., the Princess, afterwards Queen, Elizabeth, Charles I. when Prince, and William, Duke of Cumberland, in 1727. A manual of prayers, having on the margins some lines in the handwriting of Lady Jane Grey, and said to have been used by her on the scaffold, 12 February, 1554. The original draft of the will of Mary, Queen of

* The greater number are printed in photographic facsimile, in four volumes, entitled, "Ancient Charters in the British Museum," 1873–1878.

Scots, with corrections and additions in her hand; dated 1577. The Basilikon Doron, or Book of the Institution of a Prince, written by James I. for the instruction of his son, Prince Henry; wholly in the King's autograph. The original manuscript of the tragedy of "Torismondo," by Torquato Tasso. Ben Jonson's "Masque of Queenes," represented at Whitehall in 1609. An inscription written in an album, in 1651, by John Milton. An original diary, kept by John Locke in 1679. A memorandum-book, found on the person of the Duke of Monmouth after the battle of Sedgmoor, 1685. A volume of the original draft of the translation of Homer's Iliad and Odyssey, by Alexander Pope. The corrected draft of the "Sentimental Journey," by Laurence Sterne. The original draft of Dr. Johnson's tragedy of "Irene." A volume of the writings of Frederic the Great, King of Prussia. A Dialogue, written by Jean Jacques Rousseau. Autobiography of Robert Burns, in the form of a letter; 1787. The autograph manuscript of the novel of "Kenilworth," by Sir Walter Scott. A leaf of the rough autograph draft of the concluding chapter of Lord Macaulay's History of England.

On the same side of the Room are placed other separate frames, in which are:—

1. Photograph of a deed, preserved in the Department, whereby "William Shakespeare, of Stratford-upon-Avon, Gentleman," and others mortgage a house within the precincts of the Blackfriars, London; dated 11 March, 1613, and having Shakspeare's signature affixed.
2. A document in the handwriting of the poet Edmund Spenser.
3. The original Articles of Agreement for the sale of the copyright of the "Paradise Lost," in 1667; with the signature and seal of John Milton.
4. A sketch-plan of the Battle of Aboukir; drawn by Lord Nelson in 1803.
5. Enumeration of the British cavalry at Waterloo, in the handwriting of the Duke of Wellington.

Returning to the entrance, the visitor has on his left hand a series of autograph letters, which are displayed in glazed cases, arranged in the following order:—

Four frames containing forty-nine letters of English and Foreign Eminent Men, from the sixteenth to the nineteenth century, among whom are: Luther, Calvin, Melancthon, Erasmus; Wolsey, Cranmer, Sir T. More, John Knox; Sir Walter Raleigh, Sir Philip Sidney, Lord Burghley, Sir Francis Bacon; John Hampden, Prince Rupert, Montrose, Clarendon; William Penn, Sir Isaac Newton, Sir Christopher Wren; Michael Angelo, Albert Dürer, Rubens, Rembrandt, Van Dyck; Ariosto, Galileo; Corneille, Molière, Racine, Voltaire;

Dryden, Swift, Prior, Addison, Byron; Pitt, Burke, Fox; Washington, Franklin; Marlborough, Wellington, and Nelson. The letter of Nelson is addressed to Lady Hamilton, and was written on the eve of the battle of Trafalgar, 21 October, 1805. It was found open and unfinished at his death.

Two frames containing autographs of English and Foreign Sovereigns. The English series extends from Edward IV. to George III., and includes letters of Queens Katharine of Aragon, Anne Boleyn, and Lady Jane Grey, and also Mary, Queen of Scots. The Foreign series commences with the Emperor Charles V., and includes Philip II. of Spain; Francis I., Queen Catherine de' Medici, Henry IV., Louis XIV., Louis XVI., and Napoleon I. of France; Gustavus Adolphus and Charles XII., of Sweden; Peter the Great and Catherine II., of Russia; and Frederic the Great of Prussia.

Adjoining these frames, at right angles, are :—

Two frames containing autographs, generally of modern date, which have been recently acquired. Among them are specimens of the handwriting of Dr. Donne, Jeremy Taylor, George Whitefield, Thomas Gray, Shelley, Sidney Smith; Wilkie, Turner; Handel, Haydn, Beethoven, Meyerbeer, Mendelssohn, Schubert, Spohr, Rossini, Jenny Lind; and Charles Dickens.

In the centre of the Room are two table-cases containing illuminated and other manuscripts.

In the "Centre Table Case" are exhibited Manuscripts in Oriental languages. There are specimens of Sanskrit, Pali, Cingalese, Javanese, Batta, Kannadi, Armenian, and Chinese, written on paper, palm and other leaves, bark, metal plates, or ivory; and volumes of finely written and ornamented books in Arabic and Persian.

The "North Table Case" contains illuminated and other manuscripts of European workmanship, which have been acquired in recent times. They are thus arranged :—

First Compartment.—(1.) The "Instituta Coenobiorum" of Joannes Cassianus, written in Spain, in Visigothic characters, in the tenth century; with coloured initials of interlaced and other patterns. (2.) The Psalter, in Latin, written in Flanders about the year 1300, with miniatures and illuminated initials and borders. (3.) The Psalter, in Latin, written in Lombardic characters of the twelfth century and finely illuminated.

Second Compartment.—(4.) An "Exultet" Roll, containing the service for the benediction of the Paschal Candle on Easter Eve; written in Italy, in Lombardic characters of the twelfth century, and having pictures drawn in the reversed direction to the text, so as to be seen by the congregation as the roll fell over the front of the reading-desk. (5.) "Somme le Roy," a moral treatise compiled by

Friar Laurent for Philip III. of France; written and illuminated at the beginning of the fourteenth century, and having a series of beautifully finished miniatures. (6.) The Psalter, in Latin, written and illuminated in England at the end of the thirteenth century, with a series of miniatures of the Life of Christ.

Third Compartment.—(7.) The Psalter, in Latin, written and illuminated for Alphonso the Fifth of Aragon, about the year 1442. (8.) Hours of the Virgin Mary, in Latin, written in France, and ornamented by French and Italian artists, in the fifteenth century. (9.) Hours of the Virgin Mary, in Latin, written and illuminated in France, in the fifteenth century. (10.) The Breviary of Roman use, in Latin, executed for a member of the house of Medici in the fifteenth century. (11.) A poem by Camillo Paleoti, of Bologna, dedicated to Henry VIII. of England, about the year 1513. (12.) "Office de la Vierge," calligraphically written by Nicholas Jarry in 1650.

Fourth Compartment.—(13.) The volume of English Ballads and Romances from which Bishop Percy selected the poems published under the title of "Reliques of Ancient English Poetry;" written in the seventeenth century. (14.) A treatise, in French, on the Sacrament of the Lord's Supper, composed and written by King Edward VI. in 1549. (15.) Portion of the original manuscript of "The Analysis of Beauty," by William Hogarth.

Fifth Compartment.—(16.) Hymnary, in Latin, richly illuminated and illustrated with miniatures, for the use of the Friars Hermits of St. Augustine, or Scopetini, of S. Salvadore, near Siena, in the year 1415.

Sixth Compartment.—(17.) Breviary of the Roman use, in Latin, written in Italy in the fifteenth century, with miniatures, borders, and initials in the best style of Florentine art. It appears to have been executed, about A.D. 1500, in memory of Pietro Riario, Patriarch of Constantinople, who became a Cardinal and Archbishop of Florence, and died in 1474.

On the east side of the Room are exhibited, in frames attached to the screen, a series of photographic prints from early illuminated manuscripts and from Anglo-Saxon charters, of periods from A.D. 692 to 838.

On the west, south, and east sides of the Room are placed four upright glazed cases, in which are exhibited early Biblical manuscripts.

Case A.—(1.) A volume of the CODEX ALEXANDRINUS, which contains the Greek text of the Holy Scriptures, written in uncial letters on very thin vellum of the fifth century. The Codex is bound in four volumes, and was presented to King Charles I. by Cyril, Patriarch of Constantinople. (2.) The Books of Genesis and Exodus, according to the Peshito or Syriac version; written in the year 464,

and believed to be the earliest *dated* MS. extant of any entire books of the Scriptures.

Case B.—The Bible, in the Vulgate Latin text, as revised by Alcuin, Abbat of Tours, by command of Charlemagne, between the years 796 and 800. The present copy was probably written about the year 840; and is ornamented with large miniatures and initial letters.

Case C.—A double roll containing the Pentateuch, written on goat-skin in the fourteenth century.

Case D.—A volume of the Koran, in Arabic, written in gold in the year 1305-6 for Rukn-addin Bibars, one of the Mamluk kings of Egypt.

The following Deeds and Papyri are exhibited in frames attached to the wainscot, in the north-west and north-east corners of the Room.

On the West Side.—(1.) Instrument, in Latin, on papyrus measuring 8½ feet by 1 foot, containing a deed of sale of property in Rimini; dated at Ravenna in the year 572. (2, 3.) Photographs of two copies of the MAGNA CHARTA of King John, A.D. 1215, preserved in the Museum collection. (4.) Passport, on papyrus, granted by the Governor of Egypt in A.D. 750. (5.) Charter of Alphonso the Wise, King of Castile, of A.D. 1254, in which year, it is added, Edward, son of Henry III. of England, received knighthood from King Alphonso at Burgos. It is attested by the Moorish Kings of Granada, Murcia, and Niebla, and by seventy-seven prelates and nobles, assembled, no doubt, to celebrate the marriage of Eleanor of Castile with Prince Edward of England. (6.) Act constituting a municipal council for the city of Cologne, in 1396; with the seals of the various guilds. (7.) Original Bull of Pope Leo X., conferring on King Henry VIII. the title of Defender of the Faith, A.D. 1521. (8.) Agreement respecting Sir Richard Steele's profits in Drury Lane Theatre, 1721.

On the East Side.—A series of Papyri, four in Coptic and one in Greek, relating to the monastery of St. Phoebamon, near Hermonthis in Egypt; of the eighth and ninth centuries.

At the north end of the Room are two table-cases in which are displayed impressions of royal, ecclesiastic, monastic, and baronial Seals; the greater number being attached to original documents.

The West Table contains a complete set of impressions of the Great Seals of English Sovereigns, from Edward the Confessor to Queen Victoria.

The East Table contains, in its several compartments, seals: (*a.*) of ecclesiastical dignitaries, chiefly Archbishops and Bishops of

different sees of England and Wales, from the close of the eleventh to the eighteenth century; (*b.*) of Abbots and Abbeys of England; and (*c. d.*) of Nobles, Knights, and Ladies of rank, from the eleventh to the sixteenth century.

At the south end of the King's Library, which is entered by the north door of the Saloon, is exhibited a selection from the Stowe MSS. lately purchased by the Government from the Earl of Ashburnham, as follows:—

"Table Case 1" contains a series of Anglo-Saxon and Latin charters, wills, etc., dating from A.D. 697 to 1155. Among them are:—Grants from Uihtred, King of Kent, and Offa and Coenuulf, Kings of Mercia; record of a suit respecting lands in Harrow and other places, co. Middlesex; grants in co. Kent; confirmation of a grant in Hampstead, A.D. 986; and wills of Æthelwyrd, A.D. 958, and Ælfhelm, early eleventh century.

In "Table Case 2" are arranged, in *Compartments a* and *b*, monastic and other charters, with seals, from A.D. 1133 to 1519. In *Compartments c* and *d* there are:—The Register of Hyde Abbey at Winchester, with drawings, of the eleventh century; Meditations on the Virtues and Vices, in English, of about the year 1200; the Psalter, in Latin, with an interlinear Anglo-Saxon gloss, of the eleventh century; Bede's "Historia Ecclesiastica," twelfth century; and the "Legenda Aurea," fourteenth century.

"Table Case 3" contains specimens of Bindings in ivory, metal, or leather, from the thirteenth to the eighteenth century; and Illuminated MSS., of the thirteenth to sixteenth centuries, including a small volume containing Scriptural verses written by the Duke of Somerset, the Protector, the day before his death, 155½, and a collection of prayers, etc., ornamentally written for Queen Elizabeth.

In "Table Case 4" are arranged monastic, literary, and historical MSS., viz.:—

Compartments a and *b*.—Monastic and other registers and chartularies: of Durham Priory; St. Neot's, co. Huntingdon; Pipewell, co. Northampton; the Corporation of Winchester; the Hospital of St. Thomas, Southwark; Wissett, co. Suffolk; Brinkburn, co. Northumberland; Gregory's Chantry, Aldersgate; and Bradenstoke, or Maiden Bradley, co. Wilts; thirteenth to sixteenth centuries.

Compartment c.—MSS. in English, viz.:—Lives of Saints, in verse, fourteenth century; and "The Abbey of the Holy Ghost," "The Poor Caitiff," Gower's "Confessio Amantis," and Lydgate's "Pilgrimage of the World," fifteenth century.

Compartment d.—Historical MSS., etc., viz.:—Wardrobe-book of accounts of Edward II., 1322–1323; Register of Queen Elizabeth's jewels and plate, 1574; Masque acted by the Queen and her ladies at the Court of James I.; Minute-book of the Privy Council, 1661–1670; and the Diary of Henry Hyde, Earl of Clarendon, 1688.

On four upright screens are arranged, in glazed frames, the following autographs of sovereigns, statesmen, and literary and distinguished persons, and historical documents, from the Stowe collection :—

"Screen A."—(1) Letter of Henry, Earl of Derby, afterwards King Henry IV.; (2) Return of supply of ordnance to the Royal Navy, 1513; (3) Warrant of Henry VIII., 1513; (4) Declaration of eight of the Bishops recognizing the jurisdiction of Christian princes in ecclesiastical matters, 1538; (5) Order in Council of Edward VI., confirming the use of the BOOK OF COMMON PRAYER, 1549; (6) Letter of Secretary Cecil, afterwards Lord Burghley, *circ.* 1560; (7) Queen Elizabeth to Lord Shrewsbury, concerning the custody of Mary, Queen of Scots, 1574; (8) Letter of Sir Philip Sidney, 1586; (9) Order of the Privy Council, 1587; (10, 11) Letters of Secretary Sir Robert Cecil, afterwards Earl of Salisbury, on plots against the Queen, etc., 1598; (12) Letter on the death of Queen Elizabeth, 1603; (13) Letter of Sir Thomas Edmondes, on the Brussels tapestry trade, 1605; (14) Letter of the Earl of Salisbury on the Gunpowder Plot, 1605; (15, 16) News-letters of Dudley Carleton, 1608, 1609; (17) Letter of Arabella Stuart, 1609.

"Screen B."—(18) Letter of the Duke of Lenox, 1614; (19) Letter of Secretary Winwood, 1616; (20) SHIP-MONEY return from Kimble-Magna, co. Bucks, 1636; (21) Warrant for payment of arrears of SHIP-MONEY in co. Bucks, 1636; (22) Letter of John Hampden, 1642; (23) Letter of Sir Edward Hyde, afterwards Earl of Clarendon, 1642; (24) Letter of Oliver Cromwell, 1649; (25) Warrant for payments, with receipts signed by Milton and others, 1655; (26) Secret clause in the treaty with France, 1655; (27, 28) Documents signed by Richard Cromwell, and by the Council of State, 1658, 1660; (29) Letter of Charles II., 1672; (30-33) Letters of Lord Arlington, Lord Conway, Sir William Temple, and Sir Robert Southwell, 1673, 1677; (34) Letter of John Graham, of Claverhouse, on his defeat at Drumclog, 1679; (35) Letter of Queen Anne, 1704.

"Screen C."—(36) Letter of Lord Somers, on the Protestant Succession, 1706; (37, 38) Letters of the Duke of Marlborough and Joseph Addison, on the Battle of Ramillies, 1706; (39) Letter of the Duchess of Marlborough, on her dismissal from Court, 1710; (40-42) Political letters of Lord Treasurer Harley, the Duke of Marlborough, and Lord Lansdowne, 1711, 1713, 1715; (43) Letter of the Duke of Cumberland, on the Battle of Culloden, 1746; (44) Note of George III., 1765; (45) Specimen of one of the stamps to be used in America, 1765.

Letters, etc., of (46) Sir Francis Bacon; (47) Thomas Lodge, the Poet, 1611; (48) Archbishop Bancroft, 1610; (49) Isaac Casaubon, 1613; (50) Abraham Cowley, 1663; (51) William Prynne, 1664; (52) George Fox, the Quaker; (53) Sir Christopher Wren, 1688; (54) John Dryden, 1691; (55) Sir Hans Sloane, 1694; (56) Samuel Pepys, 1699; (57) John Evelyn, 1699.

"Screen D."—Letters, etc., of (58) Edward Lhwyd, the Antiquary, 1700; (59) Matthew Prior, 1700; (60) George Hickes, 1704; (61) John Locke, 1704; (62) Nahum Tate, 1715; (63) Sir Richard Steele, 1715; (64) Sir John Fortescue Aland, 1717; (65) Dr. Richard Bentley, 1717; (66) Thomas Hearne, 1718; (67) John Anstis, Garter, 1719; (68) Sir James Thornhill, 1719; (69) Humphrey Wanley, 1720; (70) Edmund Halley, Astronomer Royal, 1721; (71) Dean Swift, 1728; (72, 73) Alexander Pope, 1715, 1730; (74) Daniel Waterland, 1737; (75) Voltaire, 1746; (76) Dr. Samuel Johnson, 1770; (77) Benjamin Franklin, 1784.

In the King's Library has also been arranged a selection of MSS. (supplemented by a few printed books and engravings) in illustration of the early English translations of the Bible, and of the life and works of John Wycliffe, the Reformer:—

"Case 1" contains the MS. of the Four Gospels known as the "Lindisfarne Gospels," or the "Durham Book," written in Latin about the year 700, with interlinear glosses in the Northumbrian dialect of the tenth century; two MSS. of the Gospels in Anglo-Saxon, of the eleventh and twelfth centuries; the Pentateuch and Book of Joshua, in Anglo-Saxon, translated or epitomised by Ælfric, Archbishop of Canterbury, of the beginning of the eleventh century; copies of the Psalter in Latin, with interlinear glosses in Anglo-Saxon, of the eighth to eleventh centuries; and English metrical versions of the Psalms of the fourteenth century.

In "Case 2" are MSS. of the Psalter, in Latin and English, with English commentaries, Church service-books in English, and Gospel harmonies and commentaries on the Scriptures, of the fourteenth and fifteenth centuries.

In "Case 3," "Case 4," and part of "Case 5," is arranged a series of Bibles, or portions of the Bible, in the two Wycliffite versions, which were respectively completed about the years 1382 and 1388.

In part of "Case 5," and in "Case 6" and "Case 7," are various homilies, commentaries, and other tracts, ascribed to Wycliffe; and chronicles containing passages referring to different events in his life, together with engraved portraits and views.

At the lower end of the King's Library, on the right and left of the room, two of the upright cases, in which are exhibited specimens of Bindings, contain MSS. bound in various materials, dating from the ninth to the present century.

E. MAUNDE THOMPSON.

[Guide to the Autograph Letters, Manuscripts, Original Charters, etc., 2*d.* Guide to the Stowe MSS., 6*d.*; with fifteen autotype facsimiles, 3*s.* 6*d.* Guide to Wycliffe Exhibition, 4*d.*]

DEPARTMENTS OF ANTIQUITIES.

THE collections in these Departments are divided into two series. The first, consisting of Sculpture, including Inscriptions and Architectural remains, occupies the Ground Floor of the South-western and Western portions of the building; and to this division have been added some rooms in the basement, not originally designed for exhibition, but now supplying the only space which the extensive acquisitions from Assyria and other countries have left available for that purpose. The second series, placed in a suite of rooms on the Upper Floor, comprehends all the smaller remains, of whatever nation or period, such as Vases and Terracottas, Bronzes, Coins, and Medals, and articles of personal or domestic use. To the latter division is attached the collection of Ethnographical specimens.

The arrangement of the series of Sculptures is still incomplete. So far, however, as that arrangement has been carried, the collections are so disposed as to admit of being visited, with few exceptions, in chronological order, from the earliest monuments of the Egyptian Pharaohs down to the latest memorials of the Roman dominion in this country. The peculiar form of the galleries has made it necessary to place the most ancient remains at the North-western extremity, which is farthest from the Entrance Hall. The arrangement of the four principal series of sculptures may be stated generally as follows: the Roman, including the mixed class termed Græco-Roman, occupies the South side, running East and West: the Greek, strictly so called, the Assyrian, and the Egyptian, form, approximately, three parallel lines, running North and South, at right angles to the Roman.

Between the Entrance Hall and the Reading Room is

THE LYCIAN ROOM,

Containing a collection of architectural and sculptured remains obtained from ancient cities in Lycia, and removed from that country in two expeditions undertaken by Her Majesty's Government in the years 1842–1846, under the direction of Sir C. Fellows, by whom the greater part of them were discovered. The numbers on the marbles painted in black refer to the present Guide. Those in red are the numbers attached to the same marbles as they were arranged in the old Lycian Room.

No. 1, in the West half of the Room, is the tomb of a Satrap of Lycia, with a roof in the form of a pointed arch surmounted by a ridge. On each side of the roof is a relief representing an armed figure in a *quadriga;* along the ridge are reliefs; on one side, a combat of warriors on horseback and on foot, and on the other, a hunting scene; in the Western gable is a small door for introducing the body of the person interred in the tomb. On one side of the tomb is a relief of warriors on foot attacking cavalry: on the opposite side is a Satrap seated, apparently receiving a deputation: at one end is a draped male figure, who appears to be crowning a nude figure; at the other end are two figures, armed with cuirasses, one of whom appears to be crowning the other. Inscriptions in Lycian characters are incised above this frieze on the North and South sides of the monument, in the frieze itself on the East side, and on the North side of the ridge which crowns the roof. According to the latest interpretation of these inscriptions they record the building of the tomb of Paiafa, a Lycian, for himself (Savelsberg, Lykische Sprachdenkmäler, Pt. II. p. 190).

No. 2, in the East half of the Room, is the roof of a tomb similar to No. 1. On one of the sides of the ridge is a battle scene between warriors on foot; on the other a banquet, a figure crowning an athlete, and a group of aged figures conversing; below these reliefs is, on each side of the roof, Bellerophon in a *quadriga* attacking the Chimaera, in low relief; he is accompanied by a charioteer. On the South side of the monument is an inscription in Lycian characters, which, according to the latest interpretation, records the name of Märähi, the builder of the tomb, and that of the sculptor employed on it (Savelsberg, Lykische Sprachdenkmäler, Pt. II. p. 205).

No. 3, in the West half of the Room, is a restored model of the edifice commonly known as the Nereid Monument, discovered at Xanthos by Sir C. Fellows, under whose direction the model here exhibited was made. In the pedestal on which this model stands are inserted a ground plan, showing the position of the remains when found *in situ* by Sir C Fellows, and a picture of the scene of the

discovery. The Monument, as thus restored, is an Ionic peristyle building, with fourteen columns placed round a solid *cella*, and with statues in the intercolumniations, the whole elevated on a basement, *podium*, which stands on two steps. This building was supposed by Sir C. Fellows to have been a trophy in memory of the conquest of Lycia by the Persians under Harpagos, B.C. 545; but this is not probable, as the style of the architecture and sculptures shows that it must be assigned to a much later date. Recent authorities suppose this monument to have been erected in the first half of the fourth century B.C., in honour of a native Satrap or ruler of Lycia, probably the Satrap Perikles, who, as we know from a fragment of Theopompos (Fragmenta Hist. Graec. I. p. 95), attacked and captured the town of Telmessos.

On the walls of the Room are the several friezes which decorated the building (Engraved, Mon. d. Inst. Arch. Rom. X. Pll. 13–18). Nos. 4–19 are slabs of the broad frieze which is believed to have encircled the lowermost part of the basement, representing a battle between Asiatic warriors, some of whom are mounted, and Greeks. These are placed round the West half of the Room.

Nos. 20A–37 are portions of the narrow frieze which ran round the uppermost part of the basement (see the Model), and which represented, according to the most recent interpretation, four scenes: (1) An attack upon the gates of a fortress; (2) The siege of a fortress; (3) The capitulation of a fortress, and (4) battles in the open field. These slabs are placed on the North and South walls of both the West and the East divisions of the Room.

No. 20A, in the West side of the Room, is an assault upon a fortress with the aid of a scaling-ladder: on the next slab, No. 21, are warriors advancing to the attack in single file.

Nos. 22, 23, 24A, scenes of combat.

No. 24B, warriors advancing, probably to attack the fortress, which is represented in the Eastern half of the Room on slabs 25, 26, 27.

Nos. 28, 29, 30, on the same wall, and Nos. 31, 32, on the opposite wall, represent scenes of battle. On No. 33 prisoners are being conducted in single file.

Nos. 34, 35, 36 represent probably the same fortress after its capture. On No. 36 is a Satrap seated, and attended by a slave holding a parasol over his head: the figures advancing towards him are probably the vanquished enemy tendering their submission. On No. 35, above the lower line of fortifications, is seen a tomb surmounted by a Sphinx between two lions.

No. 37 represents warriors standing conversing, and

No. 20B warriors advancing in single file.

Nos. 38–43 are slabs of a narrow frieze which encircled the *cella* of the monument (see the Model), and which represents a banquet, with a sacrifice of rams, bulls, and goats.

Nos. 44–47, on the Eastern wall, are slabs of a narrow frieze which surmounted the columns of the peristyle, representing a battle of horsemen and warriors on foot.

Nos. 48–51 are scenes representing the chase of the bear and wild boar, from the same frieze; as are also

Nos. 52–55, on the adjacent North wall: figures bringing offerings.

No. 56, a part of the *tympanum* of the Eastern pediment of the monument, contains sculptures in relief, representing two seated figures, probably divinities, approached by worshippers.

No. 57, one-half of the *tympanum* of the Western pediment, contains a relief representing a battle between cavalry and infantry.

Above the two friezes in the West half of the Room is a restoration of the cornice of the basement, with the columns and statues which surmounted the stylobate. The plaster casts employed in this restoration have been made from figures and architectural members exhibited in this Room.

Nos. 58–64 are a column, two portions of columns, and three capitals from the peristyle, and a piece of moulding from the cornice of the basement.

Nos. 65–68 are coffers of the ceiling.

Nos. 69, 70, capitals of pilasters.

Nos. 71–76, roof tiles and other architectural members.

Nos. 77–84, are statues which stood in the intercolumniations. They represent female figures moving rapidly, which from the marine emblems under their feet are probably Nereids, or possibly personifications of cities on a sea-coast. No. 77 has under her feet a crab: No. 78 a fish, perhaps the tunny: No. 79 a sea-bird: No. 82 a shell, and No 83 a dolphin.

Nos. 85–90. Fragments of similar figures.

Nos. 91, 92. Two draped female figures in rapid motion, similar to Nos. 77–84, from the *akroteria* of the pediments.

Nos. 93, 94. Fragmentary groups of youths carrying off female figures, conjecturally placed on the apex of either pediment (*see* the Model).

Nos. 95, 96. Lower portions of two figures in rapid motion, from the North and South ends of the West pediment.

Nos. 97, 98. Two crouching lions, found at the base of the monument, and in the model conjecturally placed within the colonnade. A representation of similar lions may be seen on the summit of a tomb on slab No. 35, of the narrow frieze of the basement.

Nos. 99–101. Three draped female torsos, of an architectural character, of which Nos. 99 and 100 are in the East, and No. 101 in the West half of the Room.

No. 102, in the East half of the Room, is a slab representing the bust of Diana in relief between Doric triglyphs, from a Roman arch at Xanthos.

No. 103, in the West half of the Room, is a square monument of the Roman period with reliefs of Plutus and Fortune on one side, and a Persian shooting at various animals on a mountain on the other.

Nos. 104–106, three pieces of moulding.

Nos. 107–110, on the East side of the Room are casts from the reliefs of a tomb cut out of the solid rock at Pinara, with represen-

tations of an ancient walled city built on rocky ground. On No. 107 are represented tombs near the city, two of which are similar in form to the tombs exhibited in this Room.

Nos. 111–116, on the same Wall are casts from the sculptures of a rock-tomb at Myra, coloured to represent its condition when the casts were made.

Nos. 117–119, on the opposite Wall are casts (No. 117) from a relief of a draped male figure, and (Nos. 118, 119) from the sculptures of the gable ends of two tombs. On No. 118 are two female figures, probably Hierodules, wearing short chitons and dancing: on No. 119 are two lions devouring a bull: above them a Lycian inscription.

Nos. 120–122, on the West side of the Room, are casts from the reliefs of a rock-tomb at Kadyanda. Near several of the figures are bilingual inscriptions in the Greek and Lycian languages. The group of figures on the extreme left of No. 120 is engraved as the frontispiece of Fellows' "Discoveries in Lycia."

Nos. 123–125, on the opposite Wall, are casts from the sculptures of a rock-tomb at Pinara: No. 123, a portion of the pediment: No. 124, one of the Gorgons' heads with which the ends of the dentils were decorated: No. 125, from the frieze, represents warriors escorting captives.

Nos. 126, 127, in the West half of the Room, are casts from sculptures at Tlos: No. 126 is a relief, representing Bellerophon attacking the Chimaera: No. 127 is a monolithic pedestal on the four sides of which are the following subjects in relief: the siege of a city, the combat of two horsemen, of an armed Greek on foot against an Asiatic on horseback, and two combatants on foot: above this pedestal is a smaller base on which are figures in relief.

C. T. NEWTON.

INDIAN SCULPTURES.

In two upright cases in the Hall and in two cases on the pedestals, half way up the first flight of the Great Staircase, have been placed, temporarily, a number of Sculptures executed in a grey schistose stone, found near Peshawur in the Punjab.

These sculptures are of considerable antiquity, and have been found in the ruins of Buddhist monasteries. It will be seen that they exhibit traces of the influence of Classic Art, probably derived from the Greek colonists in the Bactrian kingdom.

On the walls of the staircase have been arranged some of the sculptures from the great Buddhist tope at Amaravati, on the river Kistnah, in Southern India, chiefly presented to the India Museum by Sir Walter Elliot, K.C.S.I., and transferred to the British Museum by the India Office in 1880.

A Tope is a shrine peculiar to the Buddhist religion, and may have been suggested by the tumulus and surrounding circle of stones of the early Turanian races. In the centre is a solid dome-shaped structure, termed a *dagoba*, enclosing one or more small chests with relics of Buddha or of his principal followers. This is generally surrounded by an elaborately carved rail.

The Amaravati (ambrosial) Tope is believed to have been erected by one of the Rajahs of the Nagas or Serpent worshippers, and representations of them and of the sacred Naga, or seven-headed serpent, are not infrequent among the carved designs. There is some dispute as to the exact date of its erection, and from the difference of styles in the ornamentation it is probable that its construction extended over some centuries. Mr. James Fergusson is disposed to place the date of its construction between A.D. 200 and A.D. 400.

The diameter of the whole structure was nearly 200 feet, but there is an uncertainty as to the size of the central dagoba, the centre of the mound having been removed by a rajah of Chintapalli about seventy years since to make place for a large tank.

Attention was first called to these remains by Colonel Mackenzie, who visited them in 1796, and again in 1816 and 1817, when he conducted extensive excavations and had drawings made of the sculptures thus brought to light. One set of the drawings is preserved at the India Office; a few of the sculptures were sent to England, but the bulk seem to be lost. In 1845 Sir Walter Elliot made further excavations at the spot, which resulted in the discovery of the marbles here exhibited. They were, however, stowed away out of sight on reaching England till Mr. James Fergusson called attention to them. He included photographs, engravings, and descriptions of all that were known to him in his work "Tree and Serpent Worship," London 1868 and 1873. In 1877 further excavations were made in the tope by order of the government of Madras, under Mr. Robert Sewell, who has published a Report on the subject.

The sculptures may be divided into three classes; the older and coarser slabs are considered to have formed part of the central dagoba. The delicately carved slabs representing topes lined an internal wall, which either formed the base of the platform of the dagoba or an inner enclosure. The large upright slabs and intervening disks formed the outer rail, which was surmounted by a rich frieze and sculptured on both sides; the inner face (that exhibited), being much richer than the other. The inscriptions are in the Pali language, and record the names of the persons at whose cost the various portions were erected.

The subjects are very varied and difficult to identify; many of them seem to refer to local events in which the Naga monarchs appear. Others illustrate events in the life of Gautama Buddha, the founder of Buddhism (who is believed to have lived from 623 to 543 before Christ), or events from Jatakas, or tales of what was believed to have occurred to him when a Bodhisat in a previous state of existence.

To the left of the Entrance Hall is the

ROMAN GALLERY.

On the South side, under the windows, are miscellaneous Roman antiquities discovered in this country, belonging to the Department of British Antiquities. On the opposite side is the series of Roman Iconographical or portrait Sculptures, whether statues or busts, forming part of the Department of Greek and Roman Antiquities. Each wall is divided by pilasters into six compartments.

ANGLO-ROMAN ANTIQUITIES.

Against the walls are mosaic or tesselated Pavements.

The oblong piece in Compartment I., decorated with a figure of Neptune, amidst fishes and marine monsters, was found in the ruins of a Roman villa at Withington, Gloucestershire. The large pieces in Compartment II., and the two smaller pieces, to the left hand, in Compartment III., originally formed part of the same pavement, though the space does not admit of placing them in juxtaposition.

The right-hand fragment in Compartment III. was discovered at Woodchester, in the same county.

In each of the first four Compartments stands a Sarcophagus, which, like most monuments of Roman sculpture found in this country, exhibits, more or less, the rudeness of provincial art. Within the Sarcophagus in Compartment IV. (which was discovered in London) was found a leaden coffin, the lid of which may now be seen in the Anglo-Roman Room. Within the three other Sarcophagi were discovered various remains, consisting chiefly of vases of glass or red earthenware, and in one instance a pair of richly-ornamented shoes, all of which are exhibited in the Anglo-Roman Room.

The large scroll in Compartment V. is probably an ornament from the cover of a Sarcophagus. It was found (with the fragment of a mill-stone, now placed on it, and two sepulchral Inscriptions, in Compartment VI.) at the foot of the old Roman wall of London.

Against the pilasters on this side stand upright slabs with Ogham Inscriptions, of which three are from Ireland, one from Wales, and one from Fardell in Devonshire. This mode of writing seems peculiar to the Celts of the British Islands, and is composed of strokes across the edges of the slabs, giving the names of the persons commemorated, accompanied in two instances by the same names in Latin letters. Against another pilaster is a remarkable Altar, with a dedication in Greek to the Tyrian Hercules.

Against the Western wall is a large Basin, in the form of half an octagon, with bas-reliefs on the sides; as well as several smaller sculptures.

To the Roman period of the occupation of Britain belong the six specimens of mosaic or tesselated work attached to the upper wall on the North side of this Room. Those in Compartments VII—IX. were discovered in London; and those in Compartments X—XII., at Abbot's Ann, in Hampshire.

AUGUSTUS W. FRANKS.

ROMAN ICONOGRAPHY.

Along the North side of the gallery is arranged the series of Roman portraits, in chronological order. Upon the pedestal of each statue, or bust, are inscribed, when known, the name of the person represented, the dates of such person's birth, death, and (if an Emperor) of his reign, and the site where the sculpture was discovered.

The greater part of the collection which here commences, and which is continued through the four succeeding, or Græco-Roman, rooms, was formed by Charles Townley, Esq., and purchased in 1805, after his decease, for £20,000 Subsequent acquisitions have been made by the bequest of the collection of R. Payne Knight, Esq., in 1824, and by various purchases and donations.

In the centre of the gallery are the lower half of a statue of Lucius Verus, found at Ephesus, the head of a barbarian chieftain, a head believed to be that of Cnæus Cornelius Lentulus Marcellinus, Pro-prætor of Cyrene about B.C. 70–56, an equestrian statue, restored as the Emperor Caligula, but probably a work of the time of Caracalla, from the Farnese Palace, Rome, the torso of an Emperor from Cyrene, and a sarcophagus from Hierapytna in Crete, on which are reliefs representing four scenes in the life of Achilles, viz., his education by the Centaur Cheiron, his recognition when disguised in female attire among the daughters of Lycomedes, Thetis receiving his armour from Vulcan, and the dragging of the body of Hector round the walls of Troy. On another sarcophagus in this room are reliefs representing the labours of Hercules, found at Genzano.

Compartment VII.—Heads of Julius Cæsar, Augustus, the younger Drusus, Tiberius, and Caligula, or perhaps the young Augustus.

Against the pilaster, a statue of an unknown personage, wearing the *toga;* probably of the Augustan Age.

Compartment VIII.—Heads of Claudius, Nero, and Otho, bust of Empress, and busts of Domitia and Trajan.

Against the pilaster, an Iconic female figure, thought to be the Empress Livia, but perhaps a priestess. Found at Atrapalda, Lower Italy.

Compartment IX.—Busts of Hadrian; his favourite Antinous; Julia Sabina; and a young man with a dedicatory inscription on the pedestal.

Against the pilaster, a statue of Hadrian, in armour.

Compartment X.—Bust of Antoninus Pius; head and two busts of Marcus Aurelius, the one attired as a *Frater Arvalis;* busts of Faustina and of Lucius Verus when young.

Against the pilaster, a statue of Hadrian, found at Cyrene, in civil costume.

Compartment XI.—Busts of Lucius Verus and Lucilla; head of Commodus; and busts of Crispina, Pertinax, and Septimius Severus.

Against the pilaster, an unknown Iconic female figure, found at Cyrene; probably of the time of Hadrian.

Compartment XII.—Busts of Caracalla, Julia Mamæa, Gordianus I., Sabinia Tranquillina, Otacilia Severa (wife of the Emperor Philip the Elder), and head of Herennia Etruscilla.

On shelves above this row of busts is a series of heads and busts, mostly portraits, beginning at the West end of the room with portraits of celebrated Greeks.

FIRST GRÆCO-ROMAN ROOM.

This and the two succeeding rooms are, for the most part, appropriated to statues, busts, and reliefs, of the mixed class termed Græco-Roman, consisting of works discovered (so far as is known) in Italy, but of which the style and subject have been derived, either directly or indirectly, from the Greek schools of sculpture. Some few of these may, perhaps, be original Hellenic works, transported by the Romans to Italy, but the majority were certainly executed in Italy during the Imperial times, though generally by Greek artists, and in many instances copied, or but slightly varied, from earlier Greek models.

Along the sides of the room, commencing from the North-west angle, are the following statues and heads:—

North Side.—A headless figure of Minerva from Ephesus, and a head of Minerva, which appears to be copied from the Athenæ Parthenos of Pheidias. Against the Western column are a Canephora and a small seated figure of Pluto or Hades, with whose attributes those of Jupiter are here combined. At the back of the same column is a bust of Minerva with drapery and helmet restored in bronze, and at the back of the Eastern column a statue of Hekatè, or the Diana Triformis, with a Latin inscription recording the name of the person who dedicated it. Against the Eastern column are a statue of Apollo from the Farnese Palace, and a bust of Serapis. Against the wall is a statue of Ceres with the attributes of Isis.

On the East side of the room an heroic figure, and a Satyr playing with the infant Bacchus, both from the Farnese Palace.

On the South side are a statue of Bacchus found at Cyrene, a head of Juno, a statue of Diana, a head of Diana, a statue of Apollo Citharœdus from Cyrene, a head of Apollo, a statue of Venus, a terminal bust of Homer, a statue of a dancing Satyr, a head of a poet, and a statue of Diana.

On the West side of the room are a torso of a youth from the Farnese Palace, perhaps representing the god Somnus, a head of Jupiter, a head of Minerva, and a colossal bust of Jupiter.

Between this room and the Egyptian Gallery is a large *krater* with reliefs representing Satyrs making wine, found in the villa of Hadrian at Tivoli.

SECOND GRÆCO-ROMAN ROOM.

In an alcove in this room is the Townley Venus, found at Ostia; in the alcove on the opposite side is an athlete hurling a disk, presumed to be a copy of the celebrated Diskobolos of Myron.

In the angles of this room are four heads; the Giustiniani Apollo, purchased at the Pourtalès sale; another head of Apollo Musegetes; a female head, from the Townley collection, formerly called Dionè; and an heroic head from the same collection.

THIRD GRÆCO-ROMAN ROOM.

This room contains a variety of statues, busts, and reliefs, most of which represent divine or heroic personages. The description commences from the North-West door, leading to the Room of Archaic Sculptures.

On the North side the following may be noticed: Actæon attacked by his hounds; a group representing a sacrifice to Mithras, the Persian Sun-God; a statue restored as Paris; a tablet in relief, representing the Apotheosis of Homer. In the upper part of

the scene are Jupiter, Apollo, and the nine Muses on a hill in whic a cave: this relief is inscribed with the name of the sculptor, Archelac Prienè. Then follow a Muse, heads of Bacchus and statues of the Mu Thalia and Erato; an heroic head restored by Flaxman, and form in the collection of Mr. Samuel Rogers; the beautiful female bust c monly called Clytiè, and which may represent some imperial pers age of the Augustan age in the character of a goddess; a reclin figure of Endymion, and two statues of Cupid (Eros), one a life-s figure bending his bow, and the other a small figure in the ss attitude; a recumbent figure of Cupid with the attributes of Hercu

Next to these succeed several sculptures of which Hercules is subject; a small statue on a bracket; a relief, in which he is rep sented capturing the Keryneian stag; and against the Eastern v three heads of Hercules. One of these, which is of colossal size very similar to the head of the celebrated Farnese Hercules at Nap

On the South side of the room are a head of Venus; a relief wit dedicatory inscription, and representing three suppliants approach Apollo, Diana, and Latona; Cupid, or Somnus, from Tarsus; a heac the youthful Hercules; a life-size statue of Libera, or Ariadnè, w a panther; a girl playing with *astragali*. On a bracket above is a to of Venus stooping to adjust her sandal; and above this again a relief representing two Satyrs, from Cumae.

Next in order are, a youthful Bacchus; a group of Bacc and Ambrosia, the latter being represented at the moment transformation into a vine, from which a panther is snatching grap On each side of this group is a small statue of a Paniscus or you Pan; the support at the side of each of these figures is inscribed w the name of the sculptor, Marcus Cossutius Cerdo, a freedman. the wall is a relief representing Ariadnè (?), from Cumae.

Further on are three Satyrs, a statue of Venus; a to of Venus; part of a group of two boys quarrelling over the ga of *astragali;* the head of a Satyr from a statue; the head of Bacchante; a terminal Satyric figure playing on the flageolet, a two figures of the goat-legged Pan. At the Western extremity the room are a statue of a boy extracting a thorn from his foot, fou on the Esquiline at Rome, and a statue of Mercury, formerly in t Farnese Palace at Rome.

The adjoining staircase leads to the

GRÆCO-ROMAN BASEMENT ROOM WITH ANNE

In this room are arranged figures and reliefs of the Græc Roman period, of inferior merit, miscellaneous objects marble and other material, and the collection of tesselat pavements and mosaics which has been formed chiefly fr

the discoveries at Carthage in 1856–8, and at Halikarnassos in 1856. For an account of the former discoveries, see *Archæologia*, xxxviii., pp. 202–30. The tesselated pavements from Halikarnassos were taken from the rooms and passages of a Roman Villa See Newton, Hist. of Discoveries at Halicarnassus, &c., II., pt. i. pp. 281–303.

On the floor opposite the foot of the staircase is placed the tesselated pavement of a room 40 ft. long and 12 ft. wide, from a Roman Villa at Halikarnassos. At its upper end this mosaic represents a marine divinity, probably Amphitritè, accompanied by a Triton. To the South wall of this room is attached a wreath with an inscription from the same villa. Attached to the East wall is a mosaic representing on a colossal scale the head of a Marine Deity, who has been named Glaukos, but may be Neptune (engraved, Mon. d. Inst. Arch. Rom , v. pl. 38). This mosaic was found at Carthage, and was presented to the Museum in 1844 by Mr. Hudson Gurney. Against the same wall are two marble groups representing Victory sacrificing a bull, and a marble relief, from the Pourtalès Collection, representing two gladiators fighting with a bull. Along the sides of this room are placed sculptures in the round and in relief, marble candelabra, altars, vases, and other objects. Among the statues may be specially noted, the Nymph Cyrene struggling with a lion, found at Cyrene, and two small figures of fishermen, near which, on the party wall, is a mosaic from Carthage representing a basket of fish. In the recess in the middle of the party wall, are two curious reliefs from Amyklae, representing articles of toilet; one is dedicated by a priestess, Claudia Ageta, the other by a lady named Anthusa. Against the wall of one of the entrances into the Annex is a relief representing the Nymph Cyrene crowned by Libya; with a metrical inscription.

The Annex contains mosaics, sculptures in the round and in relief, and a number of miscellaneous objects. The mosaics arranged on the South side of the Annex are chiefly from the Roman Villa at Halikarnassos. Among them may be noticed two pieces representing Meleager and Atalanta, severally inscribed with their names, and a third piece representing Dionysos with his name inscribed, attended by a panther.

On the North side of the Annex is a piece of mosaic from Ephesus, representing a Triton of unusual form, accompanied by a dolphin with a trident in its mouth. On the same side, in bays near the windows, are arranged a number of mosaics from Carthage. Among them may be noticed three pieces from the angles of a pavement, each with a full length figure representing one of the Months. On two of the angles is a female bust, apparently the personification of a Season. Among the other mosaics from Carthage are two scenes of hunting, one of fishing from a boat, and three slabs from a representation of a boar hunt.

Among the sculptures in the round in this Annex may be noticed a small figure of Hercules from Babylonia, inscribed with the name of the sculptor Diogenes, and dedicated by Sarapiodoros, son of Artemidoros; a draped female figure, perhaps a Muse, found at Erythræ, with a base inscribed with the name of the sculptor, Apollodoros of Phokaea.

An altar dedicated to Silvanus by Callistus; an altar sculptured with figures of Muses, from Halikarnassos; another altar with a sepulchral relief, in which the figure of Mercury occurs in his character of Psychopompus, or conveyer of the departed spirits to Hades; a marble chair, with a wheel sculptured on either side; a marble patera with the figure of a Maenad in very low relief; a cistern of green basalt perforated at the bottom; an oblong granite basin; several alabaster vases.

Returning to the head of the staircase, the door on the left leads to the

ROOM OF ARCHAIC SCULPTURE.

No. 1. Towards the West side of the Room are placed the reliefs from a monument which stood on the Acropolis of Xanthos in Lycia, and is generally known as the Harpy Tomb. The sculptures originally decorated the four sides of a small chamber, which stood upon a rectangular solid shaft, about seventeen feet high. The style indicates a date probably not later than B.C. 500. The subjects of the reliefs have been variously interpreted; on the sides facing East and West are at the angles Harpies bearing off small draped female figures. Between the pair of Harpies on the East side is a male Deity seated, who receives a helmet from a warrior standing before him: under the chair of the seated Deity is a bear. Under the Harpy on the right is a small female figure kneeling in a suppliant attitude. Between the pair of Harpies on the opposite side of the monument is a seated divinity of uncertain sex, in front of whom a draped female figure stands offering a dove. The seated divinity holds in the left hand a pomegranate fruit, in the right a fruit or an egg.

On the side now facing the North, but which was originally the West side of the tomb, are two Goddesses seated on thrones facing each other. The one on the right holds in her right hand the flower, and in her left the fruit of the pomegranate. The figure opposite holds in her right hand a *phialè*. In front of this figure is a cow suckling her calf, below which is a small oblong aperture through which offerings must have been introduced into the sepulchral chamber. On the right of this opening are three draped female figures advancing in single file towards the Goddess who holds the pomegranate fruit and flower. The second of the advancing females holds in her right hand a fruit, in her left a flower of the pomegranate; the third holds up in her right hand an oviform object, thought to be an egg. The

Goddess to whom these figures advance may be Persephonè, and the Goddess behind them Demeter.

On the South side is a male Deity seated on a throne, and holding in his right hand a pomegranate flower, before whom stands a smaller draped figure offering a cock. Behind this smaller figure a draped male figure, holding a staff in his left hand, advances, accompanied by a hound. Behind the seated Deity two draped female figures advance; the foremost of these holds in her left hand a pomegranate fruit.

The small figures at the angles carried off by the Harpies have been thought to be the daughters of the Lycian hero, Pandareus. Another conjecture is that these figures represent the souls of mortals snatched away by untimely death. The subjects of the reliefs on the four sides of this tomb have all probably a funereal import, but archæologists differ widely in their explanations. See Braun, Annali of Roman Institute, xvi. p. 133; E. Curtius, in Archäologische Zeitung, 1855, p. 1, pl. 73, and 1868, p. 10; Friederichs, Bausteine, I. p. 37.

Nos. 2–13. Along the North and South sides of the Room are arranged ten seated figures, a lion and a Sphinx, brought from the Sacred Way leading up to the temple of Apollo at Branchidæ, in 1858. (See Newton, Hist. of Discoveries, &c., II. Part 2, p. 527.) These figures are among the earliest and most important extant specimens of Greek sculpture in marble. Their date probably ranges from B.C. 580 to B.C. 520. On the back of the lion (No. 13) is an inscription in five lines, written *boustrophedon*—that is, with the lines beginning alternately from right and left—and in very ancient characters, containing a dedication of certain statues as a tenth to Apollo, by several persons who were probably citizens of Miletus.

One of the seated figures (No. 7) represents, as we learn from its inscription, Chares, ruler of Teichioussa, who dedicated this statue of himself to Apollo. This is the oldest known portrait statue in Greek art. On another of the figures (No. 4) is part of the name of the sculptor who made it.

No. 14. On the North side of the Room is a block of marble with an archaic Greek inscription on two sides, recording a dedication of some work of art by the sons of Anaximander, and the name of the artist, Terpsikles. This is also from Branchidæ.

No. 15. In the centre of the Room is a stone chest from the top of a *stelè* or columnar tomb. On one side is a man stabbing a lion; on the opposite side are a horseman, a warrior on foot, and an attendant, in very low relief. At one end is a lioness fondling two cubs; at the other end a lion devouring a deer. From Xanthos in Lycia.

Nos. 16–19. On the North wall are plaster casts of four metopes from two of the temples at Selinus in Sicily. The three complete metopes, representing (No. 16) a chariot group, (No. 17) Perseus cutting off the head of Medusa, and (No. 18) Herakles carrying off the Kerkopes, belong to the oldest of these temples. The fragment (No. 19) representing part of a group of Athenè overpowering a Giant is from a later temple.

No. 20. Under these metopes is a marble frieze with reliefs of

Satyrs and wild animals, from Xanthos in Lycia; and (No. 21) a relief of female figures moving in a procession; from Teichioussa, near Branchidæ.

No. 22, on the opposite wall, is a marble frieze representing a procession of chariots, horsemen, and foot soldiers; No. 23, the gable end of a tomb, on which are sculptured two seated male figures facing each other, between whom is an Ionic sepulchral column surmounted by a Harpy; and Nos. 24–25, other similar portions of tombs with figures of Sphinxes in relief. No. 26, higher up on the wall, is a narrow frieze with figures of cocks and hens. These sculptures are from Xanthos in Lycia.

To this wall are also attached two plaster casts; the one (No. 27) from an archaic relief from the Acropolis of Athens, the other (No. 28) from a relief in the Villa Albani, generally known as the Leucothea Relief, and which in style and subject resembles the reliefs on the Harpy tomb. (Overbeck, Griechische Plastik, 2nd Ed. I. p. 159.) Along the West side of the Room are the following statues and heads.

No. 29, a draped female torso from a temple at Rhamnus in Attica; No. 30, a small figure of Apollo brought from the East by Percy Clinton, Viscount Strangford; No. 31, another figure, perhaps also representing an archaic Apollo, from Greece; No. 32, a statue of Apollo, of a somewhat later period, formerly in the Choiseul-Gouffier Collection; No. 33, an ancient copy of an archaic head of Apollo, from the Townley Collection; Nos. 34–37, four terminal heads of Dionysos and Hermes; Nos. 38, 39, fragments of reliefs found under the foundations of the temple of Diana at Ephesus, and supposed to have belonged to the older temple. At this end of the room is placed a plaster cast from one of the metopes of the temple of Zeus at Olympia, representing Herakles supporting the world on his shoulders. Atlas holds out to him the golden apples; one of the Hesperides stands by. This metope was found in the pronaos of the temple in 1876. (Ausgrabungen zu Olympia, I., pl., 26.)

Nos. 40–42. On the South side of the room are—

No. 40. An archaic inscription from Sigeum in the Troad, written *boustrophedon*, recording a dedication by Phanodikos of Prokonnesos, and giving the artist's name Aisopos. This inscription was known to travellers for some time previous to its removal by Lord Elgin, and has been repeatedly published. See Rev. R. Walpole's Memoirs relating to Asiatic Turkey, I. p. 97, and Böckh, Corpus Inscriptionum Græcarum, No. 8.

No. 41. An inscription from Halikarnassos, in the Ionic dialect, which contains a decree of the people of Halikarnassos and Lygdamis in their joint names, and having reference to the legal title to certain houses and lands of which the ownership was in dispute. The Lygdamis who is named as a party to this decree was probably the tyrant of that name who ruled at Halikarnassos about B.C. 450.

No. 42. A rock-cut figure of calcareous stone, found near Smyrna in 1869. (Revue Archéologique, 1876 (xxxi.), p. 325.)

Nos. 43–44. On the North side of the room are—

No. 43. An archaic inscription from Cape Taenaros in Lakonia,

presented by Dr. Müllen, R.N., and recording the enfranchisement of a slave.

No. 44. An archaic inscription from Ephesus, relating to divination by the flight of birds. See Böckh, Corpus Inscriptionum Græcarum, No. 2953.

Between the Room of Archaic Sculpture and the Ephesus Room is a small ANTE-ROOM, in which are on one side a seated figure of Demeter, two pigs dedicated to Persephonè, and several heads and other sculptures, all of which were found in the *temenos* of the Infernal Deities at Knidos. See Newton, Hist. of Discoveries, &c., II., Part 2, p. 375.

In the opposite recess are a statue of Dionysos, of the type called the Indian Bacchus, found at Posilipo near Naples; a head, of which the eyes formerly contained enamel; a torso, perhaps of the nymph Cyrene, found at Cyrene (see Smith and Porcher, Discoveries, &c., pp. 91–8), and a disk, with relief representing Apollo and Artemis destroying the family of Niobè on Mount Sipylos; from Rome.

EPHESUS ROOM.

The sculptures and architectural members in this room were found by Mr. J. T. Wood, in the course of excavations on the site of the temple of Artemis at Ephesus, during the years 1869–1874. In the West side of the room are:

(1) A sculptured drum from one of the columns of the temple. The subject represented has been thought to be "Thanatos and Hermes conducting Alkestis from Hades" (engraved in Mr. Wood's "Discoveries at Ephesus," frontispiece; see also Robert, "Thanatos," p. 37). (2–5) On either side of this are placed two pieces of similarly sculptured drums of columns. (6) Beside the door leading to the Elgin room is a corner stone, perhaps from a base which has supported a column of the temple; on the corner are remains of a figure of Herakles seated on a rock; on the right a female figure, and the right arm of a second female figure. (7) Fragment of a similar corner stone, with figures of a sheep and cow being led to sacrifice by Victories. (8) Beside the opposite door is another corner stone; on one face remains part of a deer; on the other a male figure, in very high relief, engaged in conflict with an opponent who has fallen backward on the ground. This latter figure is partly sculptured on a separate block. (9) Part of another corner stone, with a male

figure overpowering a Centaur. To the West wall is attached a cast from the metope of a Doric temple, found at Ilium Novum, 1872, and presented by the discoverer, Dr. Schliemann.

In the East side of the room are architectural members from the temple of Artemis; among them may be noticed (10) a base with part of the lowest drum of an Ionic column found *in situ* by Mr. Wood; (11–13) three Ionic capitals; (14) a Corinthian capital; (15) fragment of cornice and (16) a lion's head from the cornice of the temple.

ELGIN ROOM.

This room contains the sculptures from the Parthenon, a portion of the frieze of the temple of Wingless Victory at Athens, some architectural remains from the Erechtheum and Parthenon, a statue of Dionysos from the Choragic monument of Thrasyllos, together with a number of fragments and casts, all from Athens. The sculptures from the Parthenon, and nearly all the marbles in this room, were obtained by the Earl of Elgin, when Ambassador at Constantinople, in the years 1801–3, by virtue of a firman from the Sublime Porte. The Elgin Collection, which includes some additional marbles acquired after 1803, was purchased from Lord Elgin by the Government in 1816, for £35,000.

The sculptures from the Parthenon consist of the remains of the pedimental compositions, the metopes, and the frieze.

The Parthenon, or temple of the Virgin Goddess, Athenè, was constructed by Iktinos between 454 and 438 B.C., under the administration of Perikles, on the site formerly occupied by the more ancient temple of Athenè, called the Hecatompedon, which was burnt on the sacking of the Acropolis of Athens by the Persians, B.C. 480. The Parthenon, like the earlier temple, is of the Doric order of architecture, and of the form termed peripteral octastyle. The sculptural decorations were executed under the superintendence of Pheidias.

[Guide to the Elgin Room. Part I. 4*d*. Part II. 3*d*.]

The *cella* within the colonnade contained the colossal statue of Athenè, executed in gold and ivory, one of the most celebrated works of Pheidias. Externally, the *cella* was ornamented by a frieze in very low relief. The two pediments were filled with figures sculptured in the round, and above the architrave the spaces between the triglyphs were decorated with groups sculptured in high relief. All these sculptured decorations were executed, like the architecture, in Pentelic marble. The relative position of these sculptures is shown in the model of the Parthenon representing the temple as it appeared A.D. 1687, immediately after the bombardment of Athens by the Venetian General, Morosini, when the explosion of a powder magazine shattered the middle part of the edifice. This model, executed by Mr. R. C. Lucas, sculptor, stands in the South-West angle of the room.

The group on the West side of this room belonged to the Eastern pediment of the temple, and represented, when perfect, the birth of Athenè from the head of Zeus. The central figures, by which the action of the scene was expressed, have perished. Their place is here indicated by the opening in the middle of the group, which must be understood as representing a space of between thirty and forty feet. Of the figures which remain, the following are the designations most generally received, though subject to much difference of opinion:—

At the South end of the pediment, the upper part of the figure of Helios, or the Sun, rising from the sea, as at the approach of day; heads of two horses from the chariot of Helios; a male figure, reclining on a rock, covered with a lion's skin, popularly called Theseus, though there is no good ground for such an attribution; two Goddesses, perhaps Demeter and Persephonè, sitting on low seats; a female figure in rapid motion, supposed to be Iris, sent to announce on earth the intelligence of the birth of the Goddess.

At the North end of the pediment, torso of Victory; group of one recumbent and two seated female figures, which have been called the three Fates; head of a horse from the chariot of the Moon, descending beneath the horizon.

On the opposite side of the room are the remains of the Western pediment, in which was represented the contest of Athenè with Poseidon for the soil of Attika. Though this composition is now in a more fragmentary state than the other, it was more perfect in A.D. 1674, when drawings, still extant, were made of the sculptures of the temple by Carrey, a French artist, and we are thus enabled to supply many of the missing portions with greater certainty. Those statues which still remain at Athens are here represented by casts.

Beginning at the North end the figures are as follows:—

Recumbent statue, generally called the river-god Ilissos, but more probably the Kephissos; cast of a group, commonly known as Herakles and Hebè; male torso, upper part of a female head; fragment of the breast of Athenè; upper part of the torso of Poseidon; draped female torso, supposed to be Amphitritè; lower part of a seated female figure; cast of the torso of a crouching male figure, by some considered as the river-god Kephissos, but more probably the Ilissos; cast of part of a recumbent female figure, perhaps the nymph Kallirrhoè.

In Wall-Cases U, V, W, X, are casts from some fragments of horses discovered in excavations on the Acropolis, and now preserved there. Some, if not all of these fragments, doubtless belong to the chariot group on the Western pediment, which Morosini broke in trying to lower it, and which, as will be seen by reference to the model, stood immediately behind the figure of Athenè.

Attached to the Western wall of the room are fifteen of the metopes, and a cast from another, which is now in the Museum of the Louvre, at Paris. They are all from the South side of the Parthenon, and represent combats between Centaurs and Lapithae. Casts from three other metopes, still remaining at Athens, and representing various subjects, are inserted in the adjoining walls.

Around the room are placed in a continuous line the slabs removed by Lord Elgin from the frieze of the *cella*, with casts of a few other slabs still existing on the temple, forming altogether more than one-half of the entire series. They are arranged, as far as possible, in their original order, but it is necessary to bear in mind that, owing to the absence of a considerable portion, several slabs, not formerly connected, are here brought into juxtaposition, and that the effect of the whole frieze is in one sense reversed, by being made an internal, instead of an external, decoration. The subject of the bas-reliefs is the Panathenaic procession, which took place at the festival celebrated every four years at Athens in honour of Athenè.

At the East end of the temple were originally placed the slabs I.–VIII. On slabs IV.–VI. are deities, seated; and a priest or other functionary receiving from a boy the *peplos*, or sacred robe of Athenè. On each side approach trains of females, bearing religious offerings, and under the guidance of officers or magistrates.

On the North side of the building were slabs II.–XLII., representing a long cavalcade of chariots and horsemen, and including among the latter the most beautiful examples of low relief which the ancients have left us.

Slab II., representing two youthful horsemen, is the only marble from the West frieze. It is succeeded by fourteen casts, slabs III.–XVI., taken from the remainder of the frieze at this end.

The remaining slabs, I.–XLIV., which are from the South side and in a very fragmentary condition, exhibit a procession moving in the opposite direction to that hitherto described, the two lines of figures having been so arranged as to meet at the East end. These reliefs represent horsemen, chariots, and victims led to sacrifice.

Towards the South end of the room is the capital of one of the columns of the temple.

Besides the remains of the Parthenon, the following miscellaneous sculptures and casts are exhibited in this room :—

On the East wall, above the frieze of the Parthenon, are some sculptures from the Temple of Wingless Victory at Athens. This building, which appears to have been nearly contemporary with the Parthenon, was probably designed to commemorate victories of the Athenians, both over the Persians and over rival Greek states. It is of Ionic architecture, and stands near the Propylæa of the Acropolis.

The series consists, firstly, of four marble slabs, and a cast from a fifth slab, belonging to the upper frieze of the building, representing in high relief Athenian warriors combating with enemies, some in Asiatic, others in Greek costume; and secondly, of casts from four slabs of the balustrade, representing five figures of Victory, two of them leading a bull to sacrifice. These reliefs are in the finest style.

On the same wall are casts obtained by Lord Elgin from sculptures still decorating the so-called Temple of Theseus at Athens, a building thought to have been erected about twenty years earlier than the Parthenon, to commemorate the removal by Kimon of the bones of Theseus from Skyros to Athens.

These casts are from the East and West friezes of the temple, and represent, in high relief (B. 4–13), a battle fought in the presence of six seated divinities; and (B. 14–16) a contest between Centaurs and Lapiths.

Adjoining these are casts of three of the metopes (B. 1–3), representing deeds of Theseus.

On the opposite side of the room, resting on the floor, is a coffer from the ceiling of the same temple.

Under the frieze of the Parthenon, on the same wall, are casts of the reliefs which decorate the frieze of the Choragic Monument of Lysikrates, dedicated B.C. 334. They represent Dionysos transforming the Tyrrhenian pirates into dolphins.

Towards the North end of the room are some remains taken from the Erechtheum, a temple erected on the Acropolis of Athens, towards the close of the fifth century B.C. It is the purest and most characteristic monument of the Ionic order of architecture remaining in ancient Greece. Its form is oblong, with a hexastyle portico at the East end, and two unusual additions at its North-West and South West

angles; the one a tetrastyle portico, the other a porch supported by six Canephoræ, a structure which has been imitated as a decoration in St. Pancras Church, London.

The remains of this temple which are in the British Museum consist of (1) one of the Canephoræ, and, by its side, (2) the column which originally stood at the Northern angle of the Eastern portico; (3) a considerable portion of the frieze from the wall immediately behind the same column; (4) a large piece of the architrave, and (5) a smaller fragment of the cornice, from other parts of the building, (6) an ornamental coffer from the ceiling of the North portico, and several minor fragments, mouldings, &c.

Opposite the Canephora is a colossal draped statue of Dionysos seated, which formerly surmounted the Choragic Monument of Thrasyllos at Athens, erected B.C. 320.

Near these are placed some miscellaneous fragments of architecture from various buildings in Athens and Attika, including the capital of a Doric column, and a fragment of the architrave from the Propylaea at the entrance to the Athenian Acropolis.

In this Room also are placed plaster casts from (1) the statue of Victory (Nikè) by Paeonios; (2) the statue of Hermes by Praxiteles. Both statues were found at Olympia, the Victory in December, 1875 (Ausgrabungen, I., pll. 9–12), and the Hermes in 1877 (Ausgrabungen, III., pll. 6–9). (3) A plaster cast from the marble statue of Aphrodite found in the island of Melos, and now in the Museum of the Louvre.

Towards the South end of the room are a draped torso of Asklepios, found at Epidauros, a marble horse's head, from Tarentum, a head of Asklepios found in Melos, from the Blacas collection, a head of Alexander the Great, from Alexandria, and casts of two marble chairs in the theatre of Dionysos at Athens. One of these chairs, placed in the centre of the front row in the theatre, was the seat assigned to the priest of Dionysos Eleuthereus, as appears from the inscription on it. It is richly decorated: on each side is a group in low relief, representing a winged youth, probably the Genius of the Games, setting two cocks to fight. Inside the back of the chair are two Satyrs, and on the front two Arimaspi fighting with Gryphons. The other chair was the official seat of one of the ten Athenian *Strategi* (Generals) in the theatre.

In the Room recently added to the North end of the Elgin Room is a colossal lion, discovered at Knidos in 1858 (see Newton, Hist. of Discoveries, II., Part 2, p. 480). The lion originally surmounted a Doric tomb, which stood on a promontory a little to the east of Knidos, and which originally consisted of a square basement surrounded by a Doric peristyle with engaged columns, and surmounted by a pyramid, the *apex* of which was crowned by the lion. Inside the tomb was a beehive-shaped chamber with Egyptian vaulting, similar to that of the building known as the Treasury of Atreus, at Mycenæ, and with eleven smaller cells radiating from its circumference. This tomb was evidently a public monument of the class called *polyandrion*, and from its position on a promontory, must have been a conspicuous sea-mark. Hence it has been conjectured, with probability, that it was intended to commemorate the naval victory gained over the Lacedæmonians by the Athenian admiral, Konon, B.C. 394.

The door on the East side leads into the

HELLENIC ROOM.

(*Undergoing alteration.*)

The following marbles are exhibited in this room:—

First in importance is a collection of marbles discovered in 1812 among the ruins of the temple of Apollo Epicurius near the ancient Phigalia in Arcadia. This edifice was erected by Iktinos, the architect of the Parthenon at Athens, in commemoration of the delivery of the Phigalians from the plague, B.C. 430.

The most important part of this collection consists of twenty-three sculptured slabs, originally belonging to a frieze in the interior of the *cella* of the temple, Eleven of them (Nos. 1-11) represent, in high relief, the contest between the Centaurs and Lapiths, which has been noticed in describing the metopes of the Parthenon. The other twelve represent the invasion of Greece by the Amazons.

Underneath the frieze are several architectural and sculptured fragments from the same temple, including part of a Doric capital from

the outer colonnade, and part of an Ionic capital from one of the columns within the *cella*, the external and internal architecture of the building having been of different orders.

In the Southern half of the room is a colossal torso from Elaea, the port of Pergamus, and a head of Hera, from Agrigentum.

In the Northern half of the room are (1) a statue of a youth, and (2–3) two statues representing an athlete winding a diadem round his head. It is probable that the original from which both these figures were derived was the celebrated Diadumenos by Polykleitos, the contemporary of Pheidias. (4) A statue of a disk-thrower. A copy made in Roman times from a Greek original, possibly from the Diskobolos of Alkamenes. (5) An oblong sculptured monument of uncertain use, with a relief representing apparently an offering to the goddess of childbirth, Eileithyia. From Cape Sigeum, near Troy. (6) Head of Euripides, and (7) a head of Perseus or Hermes wearing winged *petasos*. Against the South wall are fragments of sculpture and architecture, chiefly from the Greek islands.

On the East side is a mutilated figure of a Triton, in high relief, from Delos; a statue of a youth, probably Eros, from Athens, an Iconic female figure from the *temenos* of Demeter, Knidos; also a bust of Perikles, terminal head of Hermes, bust of a youth, and a bust of Hercules.

On one side of the Western door a bust of Æschines; on the opposite side, the head of an unknown philosopher.

The door on the North side of the room leads to the

MAUSOLEUM ROOM.

In this room are arranged the sculptures of the Mausoleum at Halikarnassos, erected by Artemisia, about B.C. 352, over the remains of her husband Mausolos, Prince of Caria, and discovered by Mr. Newton in 1857. It consisted of a lofty basement, on which stood an oblong Ionic edifice, surrounded by thirty-six Ionic columns and surmounted by a pyramid of twenty-four steps. The whole structure, 140 feet in height, was crowned by a chariot group in white marble, in which probably stood Mausolos himself, represented after his translation to the world of demi-gods and heroes. The peristyle edifice which supported the pyramid, was encircled by a frieze richly sculptured in high relief, and representing a battle of Greeks and Amazons. Remains have been found of three other friezes; but their place on the building has not yet

been ascertained. The monument was further adorned with many statues and groups, some of which probably stood between the columns, and with a number of lions, which we may suppose to have been placed round the edifice as guardians of the tomb. The four sides of the monument were severally decorated by four celebrated artists of the later Athenian school, Skopas, Leochares, Bryaxis, and Timotheos. A fifth sculptor, Pythis, who seems to be the same person as Pythios the architect of the Mausoleum, made the chariot group on the *apex* of the pyramid. The material of the sculptures is Parian marble, and the whole structure was richly ornamented with colour. The tomb of Mausolos was of the class called by the Greeks *Heröon*, and so greatly excelled all other sepulchral monuments in size, beauty of design, and richness of decoration, that it was reckoned one of the seven wonders of the ancient world, and the name Mausoleum came to be applied to all similar monuments.

The remains of the Mausoleum in this room consist of:—

I.—SCULPTURES IN THE ROUND.

1. Two portions of colossal horses from the chariot group on the *apex* of the pyramid.
2. A statue believed to that of Mausolos himself, and to belong to the chariot group.
3. A statue believed to be from the same group, probably representing the goddess who acted as charioteer to Mausolos.
4. A colossal seated male figure, draped in a *chiton* and mantle.
5. Torso of a colossal male figure clad in a *chiton*.

These sculptures are on the East side of the room. On the West side are

6. Part of an equestrian group representing a warrior in Persian costume.
7. A colossal female head; 8, part of a head of Apollo; 9, part of a bearded head.
10. A youthful male head, probably of a hero; 11, a series of figures of lions standing in watchful attitudes. They vary in scale, but the height of the largest did not probably much exceed five feet.

II.—SCULPTURES IN RELIEF.

1. Frieze of the order representing a combat of Greeks and Amazons. Of this frieze there are seventeen slabs, of which twelve, after having been removed from the Castle of Budrum, in 1846, by permission of the Porte, were presented to the Museum by Viscount Stratford de Redcliffe in the same year; four were discovered on the site of the Mausoleum in 1857, and the remaining one was purchased in 1865 from the Marchese Serra at Genoa. This frieze is arranged against the East wall of the room. On the opposite wall have been placed casts from the greater part of this frieze, with the view of showing the effect of the sculpture at a greater height.

2. Frieze, on which is sculptured a chariot race, probably representing one of the contests held at the obsequies of Mausolos. The remains of this frieze are placed on the East wall above the frieze of the order.

3. Part of a frieze representing a combat of Greeks and Centaurs, placed in a line with the frieze of the order, at the South end of the room.

4. Remains of groups in high relief, set in square sunk panels, at the South end of the room.

III.—ARCHITECTURAL MARBLES.

To the North wall of the room has been attached a restoration of the cornice of the Mausoleum, richly decorated with projecting lions' heads as waterspouts, and floral ornaments. Among the other architectural members may be noticed 1, a series of steps from the pyramid; 2, portions of architrave; 3, an Ionic capital; 4, Ionic capital, from the angle of the peristyle, under which are two drums of a column; 5, base of an Ionic column; 6, marble from the upper course of the lacunaria.

At the North end of this room are placed a series of fragments of sculpture and architecture discovered by Mr. Pullan in the ruins of the temple of Athena Polias at Prienè, and presented to the Museum by the Society of Dilettanti, in 1870:—1, the dedication of the temple of Athena by Alexander the Great, inscribed on a stone from one of the *antae;* 2, a series of fragments of a frieze, representing, apparently, a war of gods and giants; 3–4, a colossal arm and hand, probably from the statue of Athena in the temple; 5, a colossal foot; 6, a colossal female head, resembling that from the Mausoleum No. 7 *supra;* 7, a male Ionic head, perhaps of a king of the Macedonian period; 8, a draped female torso; 9, an Ionic capital; 10, a capital from one of the *antae;* 11, fragments of the cornice.

C. T. NEWTON.

The East side of the Hellenic Room opens into the

ASSYRIAN GALLERIES.

A suite of three long and narrow apartments, running North and South to a length exceeding 300 feet, with an additional room or transept, crossing from their Southern extremity, contains the collection of sculptures excavated, chiefly by Mr. Layard, in the years 1847–1850, on the site, or in the vicinity, of ancient Nineveh. To these have been added a further collection from the same region, excavated in 1853–55, by Mr. Hormuzd Rassam and Mr. W. K. Loftus, under the direction of Sir H. C. Rawlinson, K.C.B., at that time Her Majesty's Consul-General at Baghdad, and three other collections excavated or obtained by Mr. G. Smith, the first in a mission to Mesopotamia in the year 1873 undertaken by the proprietors of the *Daily Telegraph*, and presented by them to the Museum, and the two last under the direction of the Trustees of the British Museum, in the years 1874 and 1876. Further collections were also excavated by Mr. Hormuzd Rassam in 1878, 1879, 1880 and 1881.

These discoveries were for the most part made in extensive mounds, formed by the natural accumulation of the soil over the *débris* of ruined edifices, in the three following localities:—
1. *Nimroud*, the ancient Calah of Scripture, on the banks of the Tigris, about twenty miles below the modern Mosul.
2. *Khorsabad*, a site about ten miles to the North-east of Mosul, which was excavated for the French Government by M. Botta, and from which was procured a part of the collection now in the Louvre, though a few specimens of sculpture have also been obtained for the British Museum.
3. *Kouyunjik*, still indicated by local tradition as the site of Nineveh, nearly opposite Mosul, on the Tigris.

This classification of the localities, which correspond broadly with three successive periods in Assyrian history, forms the basis of the arrangement adopted for the sculptures.

(1.) The monuments from Nimroud, which may be approximately described as ranging from B.C. 885 to B.C. 630, occupy the Nimroud Central Saloon, in which the visitor, entering from the Greek Galleries, first finds himself; the long apartment immediately to the South, called the Nimroud Gallery; and the western compartment of the adjoining Assyrian Transept.

(2.) The sculptures from Khorsabad, executed under Sargon, a king of Assyria, who reigned about B.C. 722, are collected in the eastern compartment of the Assyrian Transept, a position not properly corresponding with their chronological sequence, but unavoidably adopted from the deficiency of space in apartments not originally constructed for this class of antiquities.

(3.) The monuments obtained by Mr. Layard from Kouyunjik, the date of which may be placed between B.C. 721 and B.C. 625—the supposed date of the destruction of Nineveh—are arranged in the long room distinguished as the Kouyunjik Gallery. The additional collections excavated by Mr. Rassam and Mr. Loftus, principally at Kouyunjik, and placed in the Assyrian basement, may be regarded as supplementary to that contained in the last-mentioned gallery.

Besides the series of sculptures, the Assyrian collection includes a variety of smaller, but highly curious and instructive objects, discovered at Nimroud and Kouyunjik. These are now exhibited in Table Cases in the galleries.

Babylonia and Susiana have yielded as yet few large sculptured monuments or artistic remains commensurate with the wealth and power of the Empires of which they were the seat. The principal Babylonian sites which have hitherto been more or less explored are—1. The scattered mounds of Warka, Tel-Sifr near Sinkara, Abu-Shahrein, and Muqueyer, all dating from the most remote antiquity, and the last supposed to represent the Biblical "Ur of the Chaldees." 2. The Birs-i-Nimrúd, the site of the ancient fortress of Borsippa, commonly regarded as the remains of the Tower of Babel, the earliest portion of which was erected by an ancient king of Babylonia, though it was entirely rebuilt by Nebuchadnezzar. 3. The mounds of Babylon itself. 4. The mounds of Abu-habbah, which mark the site of the Sepharvaim of Scripture.

In accordance with the system here pursued, under which the visitor to the Sculpture Galleries is conducted, as far as possible, continuously from the later monuments to the earlier, it is necessary, after quitting the Greek collection, to pass through the Nimroud Central Saloon, by its North door, to the

KOUYUNJIK GALLERY.

The Collection of bas-reliefs in this room was procured by Mr. Layard, in 1849 and 1850, from the remains of a very extensive Assyrian edifice at Kouyunjik, which appears, from the inscriptions remaining on many of its sculptures, to have been the palace of Sennacherib, who commenced his reign B.C. 705. It was subsequently occupied by his grandson, Assur-banî-apli, or Assurbanipal, who reigned towards the middle of the seventh century B.C. Monuments of both these kings are included in the collection. Those of Sennacherib are sculptured generally in gypsum or alabaster, those of Assur-banî-apli in a harder limestone. Most of the sculptures were split and shattered by the action of fire, the palace having apparently been burnt, probably at the destruction of Nineveh: indeed, many single slabs reached this country in 300 or 400 pieces. These have been simply rejoined, without attempt at restoration. To the left on entering is—

No. 1. A cast from a bas-relief cut in the rock, at the mouth of the Nahr-el-Kelb River, near Beyrout, in Syria, close to the immemorial highway between Egypt and Asia Minor. It represents Esarhaddon standing in the conventional attitude of worship, with sacred or symbolical emblems of deities above him, and is covered with a mutilated cuneiform inscription. In the rock, adjoining the original relief, are six similar Assyrian tablets, and three Egyptian bas-reliefs, with hieroglyphic inscriptions, bearing the name of Rameses II., who at an earlier period is supposed to have passed through Palestine.

The sculptures on the left, or West side of the Gallery, are all of the period of Sennacherib, and illustrate the wars he carried on, and the tributes he received. They are, for the most part, fragments of more extensive works. The most interesting subjects are as follows:—

No. 2. A galley, with a beak, propelled by two banks of rowers.

No. 3. Pursuit of an enemy by Assyrians, on the banks of a river overgrown with reeds. Evidently part of the next series.

Nos. 4–8. A series of slabs, mutilated in the upper part, which commemorate apparently the expedition of Sennacherib into Southern Babylonia against Merodach Baladan, the same king, probably, who is mentioned in Scripture as having sent letters and a present to Hezekiah, and to whose messengers the Jewish monarch exhibited all the treasures of his house. The campaign is represented in the bas-relief as occurring in a marshy district; a stream, probably that of the Euphrates, is seen filled with islands overgrown with reeds, or jungle; in the water appear numerous fish and crabs; upon the islands many of the enemy have taken refuge, whilst the Assyrians pursue them in boats; and to the right (Nos. 6, 7, 8), on the banks of the stream, are collected the prisoners and spoil.

Nos. 15, 16, 17. A series, of which the upper portion is lost, representing the return from a battle.

Nos. 20–29. Part of a series, representing the siege of the city . . . .-al-ammu* by the Assyrians. The city is seen on Slab No. 25, planted on a high dome-shaped hill, and the assailants advance on each side to scale the walls with ladders, whilst others, on the tops of the houses around, discharge arrows into the city. On Nos. 27–29 are represented the results of the contest, the triumph of the besiegers, and the collection of prisoners, apparently Jews, and spoil. The whole of this series is blackened by fire.

No. 26a. A small slab representing the cooking of food in the Assyrian camp.

Nos. 34–43. Part of a series of sculptures which originally lined the two walls of a long narrow gallery, leading, by an inclined plane, from Kouyunjik towards the Tigris. On the one side, descending the slope, were fourteen horses, led by grooms; on the other, ascending into the palace, were servitors bearing food for a banquet. The figures are somewhat smaller than life, designed with much freedom and truth; and, by comparison with the Panathenaic frieze in the Elgin Room, they may furnish a good point of view for estimating the capabilities and defects of Assyrian art. No. 39, on which is seen a marshal or chamberlain with a staff, was originally placed, as here, at a projection in the wall. Amongst the attendants or servitors, represented on Nos. 41–43, is one bearing in each hand a rod with two rows of dried locusts, which are to this day used as food by the Arabs. The other attendants carry wine-skins, birds, pomegranates, and other fruit.

No. 44. A semicircular-headed slab, with a small mutilated figure, in front of which are various symbols supposed to represent the signs of the zodiac. The lower part of the slab contains an inscription relating to the buildings of Sennacherib.

Next follow six slabs (Nos. 45–50), of a hard, fossiliferous

* The beginning of the name is lost.

limestone, and of which the surface is in high preservation. They were sculptured under Assur-banî-apli, or Assurbanipal and represent the victories of that monarch over the Elamites, or inhabitants of Susiana.

The first three slabs, Nos. 45–47, represent a battle between the forces of Assur-banî-apli and Te-umman, King of Elam, on the plain between the river Eulæus and the city of Shushan. The successive scenes of the battle are depicted with great spirit; the rout of the Elamites; Urtaku, an Elamite prince, asking, in his despair, an Assyrian soldier to behead him; the overturning of the chariot of Te-umman (46, top row), who falls to the ground wounded by an arrow; the attempt of Te-umman to escape by the aid of Parritu, his son; Parritu defending his father; he draws a bow, and Te-umman calls to him to shoot the arrow; the Assyrians cutting off the head of Te-umman (47); Assyrian warriors in a chariot, carrying the head of Te-umman to Assyria (45).

The remaining three slabs, Nos. 48–50, exhibit, first, the reception at Arbela, by Assur-banî-apli, of two ambassadors from the King of Armenia; whilst the officers of the Assyrian king point out to the Armenian envoys the tortures inflicted on the Elamite prisoners. Second, an officer of Assur-banî-apli conducts Ummanigas, nephew of Te-umman, to be installed as King of Elam; the Elamites come out to pay homage to the new king; in the distance is the city of Madaktu, presenting a curious general view of an Asiatic town. Two small slabs, placed, for want of room, on the other side of the gallery, show the journey of Umman-aldas II., King of Elam, to Assyria, after his capture by the agents of Assur-banî-apli, and the arrival of the Elamite princes in the presence of the Assyrian King: most likely incidents of Assur-banî-apli's second war against Umman-aldas II.

The remaining bas-reliefs in this room belong to the period of Sennacherib.

The next six (Nos. 51–56) formed originally part of a series illustrating the architectural works of that king, including, probably, the construction of the very edifice from which the slabs were obtained. On Nos. 51 and 52 is seen the conveyance of a colossal human-headed bull, lying sideways on a sledge, which is propelled, over wooden rollers, partly by ropes in front, partly by a lever behind. On one side is a lofty mound, which labourers are erecting with stones or earth, and which is perhaps designed for the platform of the future palace. The workmen are guarded by soldiers, and superintended by Sennacherib himself, in a chariot drawn by two men. A similar mound is represented on Slab No. 53, where captives from the city of Balada are preparing the materials for building the gate of the royal palace. On

No. 54 is a portion of a group moving some weighty object, under the direction of Assyrian overseers; on No. 55 another colossal bull, represented as before; and on No. 56 the monarch, in his chariot, directing some operation sculptured on a lost portion of the series. The background of the slabs exhibits men carrying axes, saws, ropes, and other implements; and along the top are representations of the natural scenery of the country, water filled with fish, anglers floating on inflated skins, boats, banks lined with trees, and a jungle of reeds, in which are deer, and a wild sow with her young.

Nos. 57–59. Across the middle of these slabs a broad river is represented as passing. On its further bank, nearly insulated by a smaller stream, is a city, besieged by the army of Sennacherib, whilst on the right is seen a long procession of captives, with cattle and other spoil. On the nearer bank appears the king in a chariot, amidst officers and attendants, with a large collection of trophies and booty.

No. 60. A human figure, with a lion's head, of uncertain meaning.

In the centre of the room is an obelisk of white calcareous stone, discovered at Kouyunjik by Mr. Rassam, originally executed for Assur-nasir-apli, or Assur-nazir-pal, an Assyrian king who reigned about two centuries before Sennacherib, and whose principal monuments are to be seen in the Nimroud collection. It is covered with small bas-reliefs, representing the various exploits of the monarch.

Towards the North end of the room is the upper part of an obelisk supposed to be of Tiglath-Pileser I., also discovered by Mr. Rassam.

Towards the South end, a circular bowl in limestone, procured by Mr. Layard, and sculptured with bas-reliefs representing the hero Gistubar and his counsellor Hea-banî struggling with lions.

Six Table-Cases along the middle of the room contain the smaller objects discovered in the various excavations.

In Table-Case A are seals, engraved stones, and cylinders of hard stone. The following are the most important objects:—

1. A cylinder with the representation of the god Nergal, holding in one hand an unknown instrument, in the other a three-forked thunderbolt, and wearing on his head the horned cap, token of divinity. Before him is evidently a fire-altar, and figures in an attitude of adoration. The inscription is addressed to the god Nergal, for Dungi, son of Amil-Bagas (supposed to be the same as Amil-Hea or Urukh) the king. The date of Dungi is supposed to be about 2300 B.C.

2. A cylinder of green jasper, inscribed with the name of Hashamer, a viceroy under Amil-Hea or Urukh, King of Erech. The representation shows Hashamer led into the presence of Sin, the Moongod. —Presented by C. D. Cobham, Esq., H. M. Commissioner at Larnaka, 1880.

3. A cylinder of jasper, containing a representation of Darius, in his chariot, hunting lions. The inscription, which is in Persian, Median, and Assyrian, contains the words "I am Darius the great king." Found at Suez.

8. A cylinder of grey chalcedony, containing a representation of the hero Gistubar kneeling, holding aloft, by the mane and tail, a struggling lion.

9. A cylinder of chalcedony, uninscribed, with representation of an eunuch making an offering before the crescent, emblem of the Moon-god. This cylinder most likely belonged to one of the Egibi family, who were of great importance in Babylonia about the fifth century before Christ.

12. A cylinder of jasper. Subject: Gistubar killing a bull, and Hea-banî, his sphinx-like friend and counsellor, killing a lion. Behind the latter is an ibex. About 3700 B.C.

21. Chalcedony cylinder. A figure, said to be the god El, subduing a gryphon and a winged man-headed bull. Above is the winged disc with a representation of the Phœnician national god. In Phœnician are the following words: "Padash-radat, servant of Adath-dathar."

32. Jasper cylinder containing a reversed representation of the hero Gistubar killing a lion, with an inscription containing the name of the scribe to whom it belonged. One of the finest productions of the Babylonian engravers.

34. Hæmatite or ironstone cylinder. The god Martu (Rimmon as god of the west), and a divine attendant or worshipper. Inscribed: "Abum-ilu the scribe, son of Numa-Martu, the servant of the god Martu." Babylonian workmanship.

56. An Hæmatite or ironstone cylinder. Subject: Two deities in conversation; Istar about to be smitten by a figure standing beside her, perhaps an illustration of her being stricken with disease by order of Ninkigal, Queen of Hades, to whose dominions she had descended. Babylonian workmanship.

59. Sardonyx in shape of a barrel-cylinder, inscribed with nine lines of writing. A dedication to Assur for saving the life of a king, of whose name only the first part (Tugulti or Tiglath) is left.

60. Agate in shape of a long barrel cylinder, containing, in six lines of mutilated inscription, the name of Sennacherib, King of Assyria 705-681 B.C.

78. Sardonyx circular object, supposed to be the eye of a statue, engraved with five lines of writing containing the name and titles of Nebuchadnezzar, King of Babylon.

Table-Case B contains terracotta tablets referring to the language, legends, and mythology of the Assyrians, together with a selection of Dispatch or Report Tablets and letters.

1. A large tablet containing a short list of old Akkadian laws, with a translation in the Assyrian language, for the use of students in the Akkadian language.

2. A large tablet containing a list of cuneiform characters, together with their pronunciation and meaning.

3. A large tablet containing explanations in Assyrian of Akkadian and Sumerian words, with glosses giving the pronunciation of the idiograms.

4. Part of a tablet containing, in parallel columns, a list of the terms used in making contracts, sales, &c., followed by the names of the months in Akkadian and Assyrian.

5. Part of a tablet containing, in parallel columns, the hieroglyphic forms of the wedge-characters, with their more modern equivalents. From the S. E. Palace, Nimroud.

7. A letter to a king of Assyria from Nabû-balat-su-ikbî, who, being accused of (evidently) the crime of treason, writes to deny the charges brought against him, and to accuse his accusers. The writer complains bitterly of the treatment he had received at the hands of the Arrabi and the Martenu (the judges, seemingly, by whom he was tried).

10. A letter from five inhabitants of the city Darâta, concerning the re-capture of their town from the Babylonians under Merodach-baladan.

11. A letter to a king of Assyria concerning affairs in Babylonia, stating that the lords of Bît-dakuri had turned with one consent to Merodach-baladan, King of Babylonia, and suggesting that reinforcements should be sent.

12. A letter from Sennacherib, while still crown prince, to his father (Sargon), concerning the affairs of the kingdom.

14. A report tablet from Nadinu to a king of Assyria, concerning certain consignments of Kusa horses.

14A. A report tablet from Nabû-sum-iddin upon the same subject.

15. A letter to Assur-banî-apli (Assurbanipal), from Samas-sum-ukîn his brother, then King of Babylon. About 650 B.C.

16. A letter to Assur-banî-apli (Assurbanipal) concerning the revolt of Tammaritum, King of Elam.

17. A letter from Assur-banî-apli, King of Assyria, to Sin-apla-usur, concerning Umman-igas, afterwards King of Elam.

22. A letter from Nabû-ibassî to a king of Assyria, concerning Bel-basâ, King of Gambulu, in Babylonia.

23, 23A, &c. A series of tablets supposed to record the creation of the world. The first of the series gives an account of the first three days of the creation, in which it is stated that the Waterdeep was the begetter of all the creatures then existing, for there was not even a seed in the earth, and none of the gods had come forth. The rest of the texts, which are extremely difficult to translate, refer to the creating and placing of the heavenly bodies, the creation of creeping things, and of mankind in the stead of certain rebellious gods or angels, the war between the gods and Bisbis-tiamtu (the Waterchaos) and her servants, in which the latter were overthrown. 23E is supposed to refer to the fall of man, and 23D refers to the misfortunes of certain men who went forth and returned not, and mentions a flood. 23G is supposed to contain the legend of the tower of Babel.

24. A tablet containing the legend of the descent of the goddess Istar to Hades to seek Dumazi (Tammuz), the husband of her youth. The tablet tells how, at each of the seven gates, she had to part with

her clothing and jewels, how badly she was treated there by Ninkigal the queen, who would not let her come forth until the gods interposed, and she was let out and her clothing and jewels given back to her. The inscription ends with a lament for Dumazi her husband, whom she had been obliged to leave in the darkness of the Underworld.

25, 25A, and 25B. Three tablets, being copies of the eleventh of the series entitled "The record of Gistubar." This text contains the account of the flood, which is told to the hero by Ûm-napistim, the Babylonian Noah, who states that the gods within Suripak, a city on the Euphrates, determined to make a Flood, and Ûm-napistim was commanded to build a ship, and to put within it all his property, the members of his family, and the beasts and cattle of the field. The coming of the flood, its abatement, the resting of the ship on the mountain of Nizir, and the sending forth of a dove, a swallow, and a raven on the seventh day, are also told, together with the coming forth from the ship. The god Bêl, however, was angry that all the race of mankind had not been destroyed; but the god Hea appeased his wrath, the patriarch and his family were allowed to live, and the gods took him and his wife to "a remote place at the mouth of the rivers," supposed to be the region of the Persian Gulf.

26. A tablet of portents, describing what would be likely to happen if locusts enter a house, &c.

27. A tablet containing portents from the birth of children.

29. A tablet referring to the movements of certain stars.

31. A broken tablet containing, amongst other things, a list of gods and their seats.

34. A tablet containing a list of gods in Sumerian, Akkadian, and Assyrian.

35. A large and very fine tablet, containing astrological omens, &c.

36. A letter from Istar-nadin-apli to Assur-banî-apli (Assurbanipal) concerning an expected eclipse of the moon. Dated the 1st of Sebat, in the eponymy of Bêl-ellatûa, B.C. 648.

37. A report concerning an eclipse of the moon.

38. A small tablet recording the date of the spring equinox.

41. A tablet referring to the movements of the star Nin-si-anna (Venus), and mentioning the omens to be taken therefrom.

42. An Assyrian planisphere, much mutilated, containing drawings and explanations supposed to refer to the signs of the Zodiac.

43. A fragment of a planisphere containing calculations and divisions of the heavens into stated measurements.

44. A tablet containing a hymn, evidently to Anu, the god of the Heavens.

45. A fine tablet, written in Akkadian and Assyrian, containing magical formulas and charms for curing diseases, supposed to have been brought about by malignant spirits and demons.

Table-Case C contains on one side some of the tablets excavated by Mr. G. Smith, in 1874, for the proprietors of the *Daily Telegraph*, and presented by them to the British Museum; and on the other

side a few of the most interesting fragments obtained by Mr. Smith in the year 1875, and by Mr. Rassam in 1878 and 1879.

1. Half a large tablet written in the Babylonian character, containing observations, both astronomical and meteorological, for the months Kisleu, Tebet, Sebat, &c., and the omens indicated by them.

2. An ox's hoof in hard baked clay, inscribed with omens.

3. A fragment of a tablet of the Gistubar series.

8. A small tablet containing a short list of the standard works in the library at Nineveh.

9. A list of the kings of Babylonia who reigned during the period immediately following the Flood.

11. Part of a cylinder of Esarhaddon referring, amongst other things, to his expedition in Egypt against Tarkû (Tirhakah), whose defeat is recorded.

12. Part of a cylinder of Assur-banî-apli, or Assurbanipal, containing a list of the kings of Palestine and Cyprus, who paid tribute to him on his way to Egypt. Among them are mentioned Baal King of Tyre, Menasseh King of Judah, Kaus-gabri King of Elam, &c., &c.

13 & 14–14e. Parts of cylinders containing the annals of Assur-banî-apli, King of Assyria B.C. 668–626.

15 & 16. Epigraph-tablets containing explanations of the scenes sculptured on the palace walls.

17. A syllabary in four columns, containing Akkadian and Assyrian geographical names.

24. A mutilated tablet containing part of a fable, in which a horse and an ox hold long conversations.

25. A fragment of the 6th tablet of the Gistubar series, referring to the overcoming of the divine bull sent by Istar against the hero and his followers.

26. A fragment supposed to belong to the flood-legend, referring to the going into the ark.

27. A fragment supposed to refer to the creation of insects.

29. Text of an ancient Babylonian king, in the Akkadian and Assyrian languages.

39, 40, & 41. Bilingual lists.

42 & 43. Syllabaries in four columns, one of which contains a list of plant-names in Akkadian and Assyrian.

44. Part of a Bilingual list containing the meaning of the root *nâru* or *nêru*, from which the word *nêr*, meaning 600, came.

47. A fine tablet, containing warnings to kings against injustice.

48. Fragments of an eight-sided terracotta cylinder, containing the account of Sargon's expeditions against Ashdod, Media, Lulume, Ellipâ, &c., &c.

54. Part of the text of the war of Assur-banî-apli against Urtakî, King of Elam, containing an account of the appearance of the goddess Istar to the Assyrian seer, promising victory to the Assyrian king.

55. Part of a barrel cylinder of Bêl-zakira-iskun, or Bêl-sum-iskun, the last King of Assyria but one.

Table-Case D contains on one side historical texts, and on the other a part of the collection of Assyrian contract tablets.

1. A roughly-written tablet of Tiglath-pileser I., recording his conquests in Moschia, Urumia, Hatî, Lulumî, &c., &c. B.C. 1120–1100.

2. A large tablet containing the annals of Tiglath-pileser III., on which are recorded his campaigns against Merodach-bal-adan, King of Babylon, the people of Ararat, Milidda, Kumuhu, &c., and later on against Palestine, when Sanibu king of Beth-Ammon, Solomon king of Moab, Mitinti king of Askelon, Ahaz king of Judah, &c., &c., gave tribute.

3. A small tablet recording the recovery by Sennacherib of the crystal seal of Tugulti-Ninip I., which had been carried off by a king of Akkad (Babylonia) 600 years before.

5. Part of an eight-sided cylinder containing the annals of Sennacherib.

7. A large terracotta tablet containing an inscription of Esarhaddon, king of Assyria, and mentioning the name of Bêl-kais, a king of Assyria, otherwise unknown.

8. Part of an epigraph tablet referring to the sculptured scenes of Assur-banî-apli's campaigns in Elam, represented on slabs 45–47 in the Kouyunjik Gallery.

11. Part of a tablet referring to Assur-banî-apli's campaigns in Elam and Arabia, in the former of which he refers to the matter of the recovery of the statue of the goddess Nanâ, carried to Elam by Kudurnanhundi 1635 years before.

12. Part of a tablet referring to the same subject.

13. Terracotta tablet containing Assur-banî-apli's campaign against Tirhakah, King of Elam, and mentioning his relations with Gyges, King of Lydia.

16. Part of a tablet containing lists of the kings of Babylonia, with remarks about their reigns.

17 & 18. Tablets containing the Assyrian canon of names of Eponymous officers, from about 909 B.C. to 669 B.C.

18a. Part of a tablet containing the synchronous history of Assyria and Babylonia.

20. Part of terracotta bowl or knob containing the name of Assur-rês-isî, King of Assyria about 1150 B.C.

21. Part of a similar object containing the name of Sargon, King of Assyria about 722 B.C.

22. A terracotta tablet in the shape of an olive referring to the sale of two omers of corn. Dated in the eponymy of Assur-dâin, King of Assyria, 771 B.C.

29. A terracotta tablet recording the sale of three slaves, belonging to Minahimi (or Menahem), for one mana of silver "according to the mana of Karkemish." On the side, in Phœnician, are the words "To Menahem."

37. Inner tablet and outer case recording a loan of 17 shekels of silver, dated the 21st of Nisan, in the eponymy of Rammānu-bêli-na'id.

38. Inner tablet and outer case recording a loan of 9 mana and 15

shekels of silver. Dated the 16th of Sivan, in the eponymy of Sa-Nabî-sû, 656 B.C.

39. Inner tablet and outer case recording the sale of a field, dated in the eponymy of Danânu, governor of Mansuâte, 680 B.C.

40. Inner tablet and outer case recording the sale of two measures of grapes or wine, dated in the eponymy of Mannu-kî-Rammānu, 683 B.C.

41. Inner tablet and outer case recording a loan of 10 shekels of silver, dated in the eponymy Rammānu-rimâni. On the edge is Phœnician inscription.

43. Terracotta tablet recording the sale of Usi' (Hosea) and his two wives, Me'sâ and Badia, with others, in all seven persons. Dated in the eponymy of Dananu, B.C. 680. On the edge is a Phœnician inscription.

44. Sale of a house and field, dated in the eponymy of Sin-sarra usur, about 643 B.C. On the edge, in Phœnician, are the words "The giving up of the field. . . ."

45. Sale of a slave named Arbail-sarrat, dated in the eponymy of Sin-sarra-usur, about 643 B.C. On the edge, in Phœnician, are the words "The giving-up of Arbail-sara." (Arbail sarrat.)

46. Exchange of a slave named Istar-dûr-kâli, dated in the eponymy of Sin-sarra-usur, about 643 B.C. On the edge, in Phœnician, are the words "The giving-up of Istar-dûr-kâli."

51. Sale of the female slave Hambusu and her daughter to Lukû, for 1 mana 8 shekels of silver. Dated in the eponymy of Silim-Assur, about 659 B.C. On the edge, in Phœnician, are the words "The giving-up of Habbus (Hambusu) to Lukah (Lukû).

Table-Case E contains iron and bronze implements from Assyria and Babylonia, but most of these objects seem to be of a very late date.

I.1. An iron sword from Erech (Warka).
I.2. Fragments of iron swords from Babylonia.
I.3. A knife or reaping-hook from Nimroud.
I.4. An iron reaping-hook from Nimroud.
I.5. Iron spear-heads from Arban, Babylonia.
I.6. An iron arrow-head from Babylonia.
I.6B. A three-bladed arrow-head from Kouyunjik.
I.8. Some fragments of chain armour, from Kouyunjik.
I.11. A fragment of iron cased with bronze.
I.12 & 12A. Iron nails.
I.15. A shallow iron vase or ladle with spout.
I.16, 16A, & 17–17K. Iron fetters and armlets.

B.7. A large bronze bowl, unornamented, supposed to be part of the furniture of the Temple at Nimroud, but most likely of later date.

B.8. A bronze bowl or dish, with in-bent rim, containing bones of the human hand, with some bronze rings. Partly restored.

B.10. A bronze bowl, partly restored, containing human bones and some pieces of wood. From Nimroud (?).

B.11. A shallow dish containing the bones of a hand, on one of the fingers of which is a bronze ring. From Nimroud.

B.13. Bronze vase with pointed end, ornamented at top and bottom with a tongue and guilloche ornament.

B.15. Bronze vase with a square base, covered with a pattern in imitation of basket-work.

B.17, 18, & 19. Bronze vases or ladles from Nimroud.

B.20 & 21. Bronze ladles from Nimroud.

B.24. Bronze funnel with strainer within, from Nimroud.

B.34, 34A, & 35–39. Bronze nails from Nimroud and Kouyunjk.

B.44. Fragments of bronze styles.

B.49–52. Bronze ornaments, perhaps parts of chariot and harness-trappings, from Nimroud.

Table-Case F contains also bronze implements.

B.53–55. Bronze mirrors.

B.56. A large bronze disc, use unknown.

B.57–66. Bronze rings, fetters, and chains.

B.67. Pivot of a door or gate.

B.68. Bronze ring with clamp for fixing in a wall, evidently to receive the upper pivot of a gate.

B.69, 69A & 69B. Long bronze instruments, supposed to be chisels, from Tel-Sifr.

B.70, 71 & 71A. Bronze axe-heads.

B.72. Bronze axe-head, knife, and chisel, stuck together by the oxidization. From Tel-Sifr.

B.73–75. Axe-heads.

B.76–77. Bronze adzes from Tel-Sifr.

B.78 & 78A. Bronze hammers from Tel-Sifr.

B.79–79C. Arrowheads.

B.80–84. Bronze knives, &c.

B.88–90B. Bronze handles of vessels.

B.92. Small bronze figure of a horse.

B.94. Portions of bronze sword-sheaths from Nimroud.

B.95. Part of a bronze sceptre with silver plating, from Nimroud.

NIMROUD CENTRAL SALOON.

With this room commences the series of sculptures excavated by Mr. Layard in 1847 and 1850, in different parts of the great mound at Nimroud; with which have been placed one or two sculptures since obtained by Mr. Rassam from the same locality.

To the left of the door, on entering from the Kouyunjik Gallery, is a small group of slabs in relief, consisting of sculptures discovered in the South-western edifice of the great mound, which is believed to have been constructed by Esar-haddon, the son and successor of Sennacherib, towards the beginning of the seventh century B.C., with materials obtained, in a great measure, from the spoliation of the palaces erected in other parts of Nimroud by the earlier Assyrian dynasty.

The most important object in this group is a large bas-relief, divided horizontally into two tiers, the upper representing the evacuation of the city Azkuttu, and the lower an Assyrian monarch in his chariot. The inscription, of which a part exists on this slab, and the remainder was upon others adjoining it, recorded the receipt of tribute from Menahem, King of Israel, and thus indicates that this sculpture was executed for Tiglath-pileser III., though subsequently transferred by Esar-haddon to his own palace. Above and to the left are parts of battle scenes.

Near these is a head, on a larger scale than any yet brought to Europe, of a man-headed bull, supposed to be of the time of Esar-haddon himself.

In the middle of the room stands one of the most important historical monuments which have been recovered from Assyria, an obelisk in black marble, found near the centre of the great mound. It is decorated with five tiers of bas-reliefs, each continued round the sides; and the unsculptured surface is covered with cuneiform inscriptions, which record the annals of Shalmaneser II. for thirty-one years, commencing about B.C. 860. The bas-reliefs illustrate the presentation of offerings to the king by his numerous tributaries, and the inscriptions record the names of the donors, amongst whom are Jehu "son of Omri," the Israelitish king, and Hazael, the contemporary king of Syria.

Against the two pilasters stand two statues excavated by Mr. Rassam in the South-eastern edifice of Nimroud, each representing the god Nebo, and bearing an inscription to the effect that it was made by a sculptor of Nimroud by the order of Rammānu-nirari III., king of Assyria 812–783 B.C., and of his wife Sammuramat, who is supposed to be the original of the somewhat mythical Semiramis of the Greek and Roman writers. Here, too, are placed some of the larger antiquities discovered by Mr. Rassam in 1878–1882. These are a stone, inscribed with a grant of privileges to Ritti-Marduk, by Nebuchadnezzar I.; a grant of land by Meli-Sihu, king of Babylonia about 1107 B.C.; another of Nabû-ukîn-abla, king of Babylonia; an altar dedicated by Assur-nasir-apli, king of Assyria 885 B.C., to the god Bel for the preservation of his life; a stone referring, seemingly, to grants made by Rammānu-nadin-sum, Rammānu-sum-nasir, and Meli-Sihu, kings of Babylonia 1143–1107 B.C.; a monolith, apparently of Samas-sum-ukîn, or Saosduchinos, king of Babylonia 667 B.C.; a cylindrical object inscribed with the genealogy of Rammānu-

nirari II., king of Assyria B.C. 913; a sale of a field in the time of Marduk-nadin-ahi, king of Babylonia; another with a bas-relief of that king; and a coffer from the temple of Balawat, bearing an inscription of Assur-nasir-apli, king of Assyria 885 B.C. All the above grants of land, &c., are carved with the emblems of the Babylonian gods, the supposed ancient forms of the signs of the Zodiac. On the other side of the pilasters stand portions of inscribed slabs from Karkemish, excavated by Consul Henderson in 1879.

On the opposite, or Western side of the room, are some bas-reliefs discovered by Mr. Layard in the ruins of the Central edifice at Nimroud, which are supposed to be intermediate in date between the ruins already referred to and those of the great edifice at the North-west quarter of the mound. The subjects are chiefly military.

To the left, or Southern side of the passage from the Hellenic Room, is seen the evacuation of a captured city, in which (as well as in the bas-relief immediately above) the various quadrupeds introduced are portrayed with great fidelity and spirit, the sculptor, as usual in Assyrian art, exhibiting greater power in the treatment of animal subjects than of the human form.

On the other side of the passage are three representations of sieges, in which the mounds thrown up by the besiegers, their battering-rams, and archers masked by loop-holed screens, evince their military skill, whilst the three impaled captives, on one of the slabs, give equal evidence of their cruelty.

Above these are two heads, known from the inscription on the left-hand slab to represent Tiglath-pileser III. and an attendant.

Against the columns are placed two tablets, with figures and inscriptions, that on the right being of Shalmaneser, and that on the left of Assur-nasir-apli, found at Kurkh; on the former Ahab is mentioned. On the left there is also a fragment of a monument containing a bilingual inscription of Khammurabi, a king of Babylonia, who reigned about 2120 B.C.

The remainder of the Nimroud collection belongs altogether to the period of Assur-nazir-pal, or Assur-nasir-apli, the earliest Assyrian monarch of whom any large monuments have been procured, and who commenced his reign about B.C. 885. The sculptures were found by Mr. Layard partly in the ruins of an extensive edifice at the North-west quarter of Nimroud, and partly in two small adjacent temples of the same date, one of which was dedicated to the Assyrian god Ninip.

Beside the door into the Kouyunjik Gallery is a colossal lion, which, with a companion figure, decorated the sides of a doorway in one of the small temples just mentioned. It is covered with inscriptions, and, like all the figures found in similar situations, provided with five legs, so as to appear perfect both from the front and the side.

Near this stands a small statue, on its original pedestal, found in the same temple with the lion, and representing Assur-nasir-apli.

Of the remains of the North-west edifice the principal are two colossal figures, one a winged and human-headed lion, and the other a bull, not originally forming a pair, but taken from two different doorways. Though of smaller dimensions than usual, they are, both in delicacy of execution and excellence of preservation, amongst the finest specimens of Assyrian art.

Over the North door leading into the Kouyunjik Gallery is a lintel from the palace at Kouyunjik, representing a vase and two dragons.

In this saloon are two Table-Cases, one containing several miscellaneous bronze objects—small bells, weapons, and articles of furniture, parts of thrones, chariots, vases, &c.; and the other objects in bronze and iron—parts of thrones, two fragments with Phœnician inscriptions, bowls containing bones of hands of enemies, &c.

The South door leads into the

NIMROUD GALLERY.

This room contains a continuation of the series last described. The bas-reliefs on the West side were all found in a chamber of the North-west edifice. Those on the opposite side are partly from other chambers of the same edifice, partly from the small adjacent temple of Ninip. The slabs with large figures bear inscriptions running horizontally across the middle; those with small figures have generally had inscriptions on the border above and below, though these have in many instances been cut off in ancient times. The double row of slabs occupying the greater part of the West side is arranged exactly as in the original building, excepting that a break occurs in one place, where some slabs have been lost.

The following are the most interesting subjects in this room, commencing on the left, or East side. The first eight slabs are from the North-west edifice:—

No. 18. A winged figure, carrying an ibex and an ear of corn.

No. 19. Two persons, distinguished by their caps and pointed shoes

as foreigners, bringing with them two monkeys, as tribute to some personage represented on a lost slab.

No. 20. The king, Assur-nazir-pal, or Assur-nasir-apli, in a richly-embroidered dress, and the cap distinctive of royalty, with a sword, of which the hilt is elegantly decorated with wrestling lions.

Nos. 21–26. Six slabs, representing the king among his attendants, supernatural and human, apparently returned from battle or the chase. The large dimensions, elaborate execution, and almost perfect preservation of this series, places it among the finest examples of Assyrian bas-relief. The figures are all sumptuously attired, their robes fringed and embroidered with sacred or mystical ornaments; their sandals are painted in black and red, the bows of the eunuchs red, and the eyes of all of them black. It may be observed that the parts here indicated, together with the hair in some cases, and the necks, and edges of the mouths, of two men with lions' heads on two slabs hereafter mentioned, are the only objects on which colour is discernible in any of the Assyrian sculptures; nor does the condition of the surface of those sculptures at all confirm the idea that the whole was originally coloured.

The succeeding slabs (Nos. 27–30) are from the small temple of Ninip. Nos. 27 and 28 stood originally, as here, at right angles to each other, No. 27 being on the external wall of the building, and Nos. 28, 29, on the side of a doorway leading to one of the chambers. On the opposite side of the doorway was a similar group, of which the slab on the external wall (No. 32) was alone removed by Mr. Layard.

Nos. 28, 29. A four-winged figure, with a three-forked thunderbolt in each hand, pursuing a monster or demon; a composition which, from its repetition on each side the doorway, probably typified the expulsion of the Evil Spirit from the temple. Although shattered into fragments, and much decomposed by fire, these slabs still display considerable merit in design.

No. 29*. A restoration of the slab which originally occupied the position corresponding to this, and the same in subject as the next.

No. 30. Slab from the opposite side of the doorway, forming the companion to No. 29.* It presents a figure of the Fish-god, Dagon or one of the priests of his temple.

The remaining bas-reliefs in this room are all from the North-west edifice.

No. 33 represents an eagle-headed figure, evidently a deity, supposed by some to be Nisroch, in whose temple Sennacherib was slain.

No. 35. A four-winged figure, holding a necklace, evidently the goddess Ishtar of Nineveh.

No. 36. A lion-hunt, which, though originally belonging to the North-west edifice, had been removed in ancient times, and was found in an isolated situation. It is here placed, for the purpose of comparison, opposite to some slabs of similar subject.

Nos. 37–40. A collection of bas-reliefs, representing what are believed to be religious rites. In each group two figures are seen, standing or kneeling before a species of tree, whose foliage is sculptured similarly to that known as the "honeysuckle ornament" of Greek architecture and vase-painting; one hand of each figure is raised, and generally holds some mystic offering or symbol, such as a fir-cone, a pomegranate-branch, a necklace, &c.

Upon the West side of the room is a similar subject (No. 2), on a bas relief within a boldly-projected border; two kings are here introduced in the conventional attitude of sacrifice or adoration, and each attended by a winged and triple-horned figure; above the mystic tree is the symbol of Divinity, sometimes described under the Persian name of Ferouher, being a small figure within a winged circle, holding a ring. The same symbol, which is supposed to represent the god Assur, reappears, under a modified form, in some of the battle-scenes, where it seems to watch over the person of the king, and sometimes draws a bow at his enemies.

The double frieze, which next succeeds, may be regarded as illustrating the prowess of Assur-nasir-apli, both in the chase and in war.

First come the hunting-scenes—Nos. 3*a* and 3*b*, a bull-hunt, and the successful return; Nos. 4*a* and 4*b*, a lion-hunt, with similar sequel.

Afterwards the military scenes, among which may be distinguished—

Nos. 7*b*–9*b*. The passage of a river by the king and his army. The chariots are embarked in boats; the horses swim behind, guided by halters; many of the soldiers are likewise swimming, supported by skins filled with air; others on shore are inflating skins previously to entering the stream.

Nos. 10*b*–12*b*. The capitulation of a city, and the king receiving the prisoners and spoil, a subject extending over a part of slab No. 13*b*. The original of No. 12*b* was so shattered, that Mr. Layard did not attempt to remove it, but made a careful drawing, from which has been executed the painting which here fills the vacant space. A portion of this slab subsequently obtained is opposite.

Nos. 11*a*–13*a*. The return from battle. To the left is seen the ground plan of a circular building, divided into four apartments, in each of which are figures preparing food; adjoining is a tent, with horses and grooms; beyond are soldiers at their games, and musicians; and to the right, the king in a triumphal procession.

Nos. 13*b*–15*b*. Siege of a city by Assur-nazir-pal, or Assur-nasir-apli, a subject presenting many curious details of military architecture and engineering, both aggressive and defensive; walls with serrated parapets, arched gateways with ornamental mouldings; the assailants mining, breaching, and scaling; a battering-ram plied from the interior of a moveable machine, surmounted by a tower, which is filled with archers and slingers; the besieged lowering grappling-irons from a bastion to catch the ram, and hurling firebrands to ignite the machine;

the besiegers playing water on the flames; and each side discharging arrows and stones.

No. 17. A winged figure, with a stag and a branch of flowers.

No. 17*a*. (Near the southern end of the gallery.) Upper part of a male figure, with the eyes and hair tinted black, exhibiting a greater amount of artificial colour than any other Assyrian sculpture yet discovered.

In the middle of the room are seven Table-Cases, two of which contain antiquities from Babylonia, and the rest miscellaneous small objects found at Nimroud, chiefly in the ruins of the North-west edifice, and probably therefore of the age of Assur-nasir-apli, about B.C. 885.

Cases C and D contain some of the most interesting articles in the collection. The principal are a series of ivory-carvings from the North-west edifice, one having an Egyptian name within a hieroglyphical cartouche, and many others exhibiting Egyptian figures or decorations,—a conclusive proof of an intimate connection between Egypt and Assyria at a very early period; a large variety of ivory-carvings of more purely Assyrian character, one with Phœnician inscription, found in the South-east edifice.

Case E contains some miscellaneous objects and ornaments from Babylonia; some small bronze figures of Gudea, viceroy of Lagas (Tel-lo) holding an inscribed cone supposed to be the firestick. Also some bronze bowls, engraved with elegant designs, and in some cases, the name of the owner in Phœnician characters on the edge.

Case F has some more bowls, and a remarkable collection of bronze weights, in the form of recumbent lions, on some of which are engraved bilingual inscriptions, in the Phœnician, and cuneiform or Assyrian characters.

Case G contains several bronze bowls, with embossed and engraved ornaments of great beauty and curiosity, some of distinctly Egyptian style, such as winged gryphons, scarabæi, &c.

Case H has some miscellaneous antiquities, some of which were excavated by Rassam in Babylonia, in 1878–9. The principal are, some stone tablets, containing an inscription of Gudea, Viceroy of Lagas, now Tel-lo, about 2500 B.C.; a clay tablet containing an inscription of Rū-sak, an early king; a copy of an inscription of Dungi, king of Babylon about 2500 B.C.; an unbaked clay tablet containing a list of the Babylonian kings from about 2232 to 1570 B.C.; a Babylonian calendar; several tablets, containing explanations of words, &c.; a tablet containing part of a map of Babylon; a mutilated fragment of an unbaked clay tablet containing the account of the Flood; a tablet

containing omens, from the Birs-Nimroud; tablets of square and cube roots; and an unbaked clay tablet containing a portion of the annals of the reign of Nabonidus, mentioning Astyages, king of Ecbatana, and giving a full account of the conquest of Babylonia by Cyrus.

Among the miscellaneous antiquities are: a very fine calf's head in ivory, from Sepharvaim; some shells engraved with mythological designs; and some clipped and mutilated coins, and other objects, evidently the remains of a silversmith's workshop, from Babylon.

Case I contains terracotta tablets of the class known as "contracts." On one side are some case-tablets, dated in the reigns of Khammurabi, 2120 B.C., and Samsu-iluna, about 2075 B.C., and some contracts dated in the reigns of the Seleucidæ and the Arsacidæ, one of the last-named containing the name of Eraklidē or Heracleides, a Greek.

On the other side are a series of contracts of the later Babylonian empire, relating to various commercial transactions, dated in the reigns of Nebuchadnezzar, Nabonidus, Cyrus, Cambyses, Darius, and Lâbasi-Marduk (Labarosoardachos). The principal of these are, a small tablet from Warka recording the sale of a door, a tablet awarding compensation for killing a man, another dated in the reign of Nabonidus, mentioning "the messenger of Belshazzar, the son of the king," and a tablet dated in the first year of Cambyses, as king of Babylon, his father Cyrus being at that time "king of countries." In the middle are placed tablets of a larger size, referring to the sale of houses, fields, &c., some private memoranda and letters, an interesting series of documents referring to the lawsuit of Bunanitu, a Babylonian lady, and a tablet, referring to the sale of a female slave, dated in the reign of Artaxerxes, containing several lines of unknown writing. After these are exhibited the best of the Babylonian contract tablets, presented by the proprietors of the *Daily Telegraph*, the dates of which extend from Esarhaddon to Darius, a period of nearly 200 years.

In the middle of the room are also two stone objects from Assyria. The first is an arch-headed monolith of Samsi-Rammānu, king of Assyria from 825 to 812 B.C. This monument has a bas-relief, representing the king in the conventional attitude, having the so-called signs of the Zodiac in the field above. The back and sides are covered with an inscription in archaic characters. The other is a broken obelisk of Assur-nasir-apli, containing reliefs similar to those on the Black Obelisk.

At the North-west angle of this Gallery is a door leading into the

PHŒNICIAN ROOM.

This room contains monuments from Phœnicia, Palestine Carthage, and Cyprus.

The tract of land occupied by the Canaanites or Phœnicians in very early times extended from Lebanon to the Dead Sea, and from the sea-coast of the Mediterranean to the River Jordan. According to Gen. x. 15–20, the ancestor of the Phœnicians, Canaan, was the father of eleven children, each of whom became a patriarch, and gave his name to a tribe. The division of the land of Canaan among the tribes was as follows:—The Girgashite and Hivite dwelt at the western foot of Lebanon; the Arkite, Sinite, Arvadite, and Zemarite dwelt north of Tripolis; the Hamathite dwelt in the north; and the Hittites, Jebusites, and Amorites dwelt in the south of Palestine. The ancient name of Phœnicia was Canaan, and this is the only name by which they designate themselves. (Gen. x. 17–19) Various explanations of the word Phœnician have been offered. Some say that it is derived from the name of a man; others take it from the word *phoinos*, "purple dye"; others derive it from the Red Sea, whence, according to Herodotus, the Phœnicians came. This is certain, that the Greeks called the inhabitants of Chna, or Canaan, Phoinikes or Phœnicians, alluding probably to the richness of their land in palm-trees.

About 1300 B.C. the Canaanites, after many hard battles with the children of Israel under the leadership of Joshua, the son of Nun, were driven from their mountain and other territory to the sea-coast. Although the Canaanites had inhabited Palestine for a very long time, it appears that they were not autochthonous, but had migrated thither from the East. Strabo thinks that they came from the islands in the Persian Gulf. The Bible has preserved the names of some of the original inhabitants of the land under the forms of Rephaim, Emim, Zamzumim, Horaim, and the "sons of Anak." It is certain that the Phœnicians were settled on the little plain at the foot of the Lebanon mountains at the time

of Abraham (Gen. x. 19; xv. 21). Old writers attribute a great antiquity to the Phœnicians, for Herodotus says that the temple of Hercules in Tyre had existed for twenty-three centuries, and Isaiah alludes to Tyre, one of the most important of Phœnician cities, as the city of "ancient days." Various limits have been given to their land, and Pliny says that Phœnicia reached from Aradus to the Crocodile river, a distance of 140 miles, and that its breadth was 2 or 3 miles.

After the Phœnicians had been driven out from their land by Joshua they went to the sea-coast, and built cities wherever they went. The chief of these were Tyre and Sidon. Of these Tyre was the capital and the elder city: for although Isaiah speaks of Tyre as the "daughter of Sidon," yet Greek authors call Tyre the "mother of the Phœnicians," and Solomon sent to Hiram of Tyre as the chief of Phœnicia. The ships of Sidon were early known, and their makers set out in them to find a home in the West. A record of this time of Phœnician emigration has been preserved by Procopius and Suidas. The former mentions (De bello Vandalico, II. 10) that in his time two huge stone stelæ existed in the Numidian town of Tirgisis, inscribed by the inhabitants, in Phœnician, with the legend, "We are they who fled from before Joshua the Robber, the son of Nun."

Phœnicia was overrun by Shalmaneser II., Sennacherib, Esarhaddon, and other Assyrian kings. About B.C. 352 the Phœnicians tried to regain their independence against Persia; they were, however, betrayed. Alexander captured Tyre after the battle of Issus. Phœnicia was the theatre of great wars during the time of the Seleucidæ, and when the Roman empire extended to Western Asia it was annexed to Syria.

The Phœnician language belongs to the middle Semitic or Canaanitic group of the Semitic languages, and stands very close to the Hebrew. Phœnician colonies were found in nearly all civilized countries at that time. Their most important seats of commerce in the Mediterranean and Bosphorus were:—Cyprus, Citium, Amathus, Paphos, Karpasia, Kerynia, Lapethus, Rhodes, Melos, Krete, Itanus, Lampe, Thasus near Thrace, Galepsus, and Pronectus. In Sicily,

Sardinia, the Balearic and other isles, they had many cities. The principal Iberian colonies were Abdera, Baelo, Carthage, Gades, Hippo, Utica, Leptis, Malaca, Tunis, &c. Carthage was built during the reign of Pygmalion by Dido.

The Phœnicians were chiefly traders and sailors, so much so that in later days the name Phœnician or Canaanite came to mean "merchant" or "trader." Their fleets were employed under Darius and Xerxes in the wars between the Persians and Greeks. In very early days they traded with Egypt, and had important emporiums in Ethiopia and India. Their principal articles of merchandise consisted of glass, ivory, metal work, perfumes, wine, precious stones, purple and fine linen, and embroidery. The celebrated purple dye was obtained from the murex and buccinum shell-fish. Phœnician work in gold, silver, and bronze was famous all over the world. The bowl which Menelaus gave to Telemachus was of Phœnician workmanship, as was also the silver vase proposed by Achilles as the reward in the funeral games of Patroclus (Homer, Od. iv. 618; Il. xxiii. 743). Their trade in scents must have been enormous, and it was from the Phœnicians that the Hebrews obtained the names myrrh, cinnamon, cassia, nard, aloes, as well as those of weights and measures, as maneh, gerah, kab, kor, seah.

In their buildings they used the cedar obtained from the neighbouring mountains, cypress wood and marble. Their streets were well paved, and Herodotus says that they built good canals, havens, and dams to keep out the sea. They built huge cisterns and aqueducts; and the tunnel with the inscription leading from the spring to the Pool of Siloam is of Phœnician workmanship. The oldest inscription in Phœnician at present known is that of Mesha, King of Moab about B.C. 900; and that in the tunnel above mentioned is most probably the next in point of antiquity, being of the period about B.C. 700. The names of the gods most commonly found on the Phœnician monuments are, Baal-Hammân, Tanith, Eshmun, Resef-Mikal, Melkarth, and Ashtoreth.

On the left-hand side of the room are Hebrew gravestones, and a cast of the Moabite stone.

1. Gravestone erected to the memory of "the venerable, the good, the upright Zechariah, the son of Rabbi David, who was gathered to his everlasting habitation in the month Nisan, year . . . . ." Aden.

2. Gravestone erected to the memory of "the much-esteemed Rachel, the daughter of . . . . ., who was gathered to her everlasting habitation . . . . ." Aden.

3. Gravestone erected to the memory of "Perah, the son of Yehoshua, who was gathered to his everlasting habitation on the eve of the third day of the month Chislev, in the year 1628" (era of contracts) = A.D. 1317. Aden.

4. Gravestone erected in honour of . . . ., the son of Moses. Aden.

5. Hebrew sepulchral tablet of Mashta, the daughter of David, dated the 12th day of the month Ab, the 29th year of the era of contracts. Aden.

In the middle of the room are:—

1. Cast of the Moabite stone, presented by the Museum of the Louvre. The Moabite stone was discovered by the Rev. F. Klein, at Dîbhân, in the land of Moab, August 19th, 1868. It contains an inscription of thirty-four lines, about an inch and a quarter apart, running across the stone. It is 3 feet 10 inches high, 2 feet in breadth, and 14½ inches in thickness. The restorations are made from a paper impression made before the stone was broken and the fragments scattered. About two-thirds of the stone, consisting of twenty-eight fragments, have been recovered.

The monument gives an account of the war of Mesha, king of Moab, against Omri, Ahab, and Ahaziah, kings of Israel. After the death of Ahab, Mesha, who had agreed to pay to the king of Israel "an hundred thousand lambs and an hundred thousand rams, with the wool" (2 Kings iii. 4) rebelled, and Ahab, together with his allies, Jehoshaphat, king of Judah, and the king of Edom, marched against him. The Moabites heard of the attack of the allied kings, and went forth to defend their country. They were surprised by the Jewish league, routed, mercilessly slaughtered, and were compelled to retire from one city after the other, until they came to Kir-hareseth. Here, with seven hundred men "that drew swords," King Mesha made a vigorous attack upon the king of Edom, but was repulsed. After this he sacrificed his eldest son, as an offering to Kemosh, upon the city wall, in sight of the invaders. This deed inspired his army with fresh courage, and they drove back the victorious armies of the allied kings with great slaughter, there being "great indignation against Israel.'

Mesha restored Korchah and its gates, towers, palace, and reservoirs; he rebuilt Aroes, Beth-Bamoth, Bezer, Beth-Diblathaïm, and Beth-Baal-Meon, and he constructed a road over the river Arnon.

Mesha erected the stone to Kemosh, the god of his country, by whose command he had attacked Kiryâthâïm and Ataroth, which had

been peopled by the tribe of Gâd, and took them; and Mêsha spread out and offered up "the vessels of the Lord" before Kemôsh.

2. Cast of the sarcophagus of Eshmunâzâr, king of Sidon, about B.C. 370. Presented by the Museum of the Louvre.

The inscription represents Eshmunâzâr, king of Sidon, son of Tabnith, as complaining that he is dying before his time. He charges every one, whether he be royal or common, not to open his sarcophagus in the search for treasure, for he will find none; and also not to remove his tomb, nor to build another over it. He then prays that the gods may deliver the persons who shall do either of these things into the hands of the king who rules over them, and that he may cut them off, together with their offspring. King Eshmunâzâr, son of Tabnith, king of Sidon, and Queen Ammastoreth, his mother, the priestess of Ashtoreth, built the temples of Ashtoreth and Astarte in Sidon; the temple of Eshmun; the sacred grove En-Yidlâl in the mountain; and the temple of Baal of Sidon and that of Astarte-shem-Baal. The "lord of kings" bought at an enormous expense the most excellent land of Dâr and Joppa, situated in the territory of Shârân, and attached it to the borders of Sidon for ever.

3. Phœnician sarcophagus from Sidon, alabaster, about B.C. 300.

4. A *massebâh*, or monument of alabaster, erected by Sardalus, the interpreter of the two thrones, the son of Ebed-Melkarth, the grandson of Resefyathân, in honour of his god Eshmun. About B.C. 380, from Larnaca.

Cases 1–6. The Phœnician inscriptions contained in these cases were discovered by Mr. Nathan Davis, on the site of ancient Carthage, during his excavations made at the expense of Her Majesty's Government, in the years 1856, 1857, and 1858. The greater part of them was found between the hill of St. Louis and the sea, not far from a ravine which divides that hill from a neighbouring eminence, on which it has been supposed by many that the temple of Juno was placed. Most of them are written in the Palaio-Punic or ancient characters, and the remainder are in Neo-Punic or late Phœnician. These latter inscriptions were purchased by Mr. Davis, and are supposed to have been originally discovered by M. Honegger, a German architect, who conducted several excavations for Sir T. Reade, late Her Majesty's Consul at Tunis.

The material on which these inscriptions are engraved is either limestone or fine sandstone. In size the stones vary from 5 to 12½ inches in height; from 4 to 7 inches in width, and from 1½ to 4 inches in thickness. The inscriptions are votive, and generally the names of the votaries are Semitic, being compounded of the names of the various divinities and words expressive of trust, obedience, and reliance upon them. The most important of these inscriptions are the following:—

Shelf 2, No. 2. Dedicated by Amat-Melkarth to Baal-Hamman and Taanith.

Shelf 4, No. 3. Dedicated by Hanna, the son of Ebed-Melkarth to Taanith and Baal-Hammân.

Shelf 5, No. 5. Dedicated by Bad-Ashtoreth.

Shelf 2, No. 7. Dedicated by Nabag the Persian to Baal-Hammân.

Shelf 1, No. 11. Dedicated by Hanna, the son of Hannibal, the son of Baal-Melek, the son of Hammal-Rath.

Shelf 3, No. 16. Dedicated by Bad-Ashtoreth, the son of Aden-Baal, the son of Baal-shôphêt-besârim (*i.e.* Baal the judge of men).

Shelf 4, No. 43. Dedicated by Ebed-Eshmun the scribe, the son of Ebed-Melkarth, to Baal-Hammân.

Shelf 2, No. 58. Dedicated by Ezer-Baal, the son of Gêr-Ashoreth, the son of Melkarth, to Taanith and Baal-Hammân.

Cases 7–12.

1. Two pieces of stone containing Phœnician inscriptions discovered by M. Clermont-Ganneau, at Siloam-el-Fogani, near Jerusalem.

2. The Dugga stone, containing a bilingual, Libyan and Phœnician inscription of seven lines. This stone was found amid the ruins of the town of Tucca (now Dugga) in Eastern Numidia, and was sent to the British Museum by the English consul, Sir Thomas Reade. The first copy of it was made in 1631 by the Frenchman, Thomas Arcos. The stone was erected in honour of a Numidian, not a Phœnician, and hence the Libyan part of the inscription occupies the right-hand side of the stone. The stone marked the burial-place of Atabân, the son of Yaphmatath, the son of Palv; and it was erected by Zamar, the son of Atabân, Abaresh, the son Yaphmatath, and Meneggi. The men who engraved the lines were called Mesdil and Ankân. The founders of the iron statue were called Shaphat, the son of Balal, and Papy, the son of Baby.

3. Cast of an inscription in the Hebrew square character, from the so-called Tomb of St. James, in the valley of Jehoshaphat, presented by M. de Sauley. The original is probably of about the year A.D. 300, and is perhaps the oldest Hebrew inscription in the square character. It is made in honour of Eleazar, Honiah, Joezer, Simeon, John, and others of the sacerdotal family of the Bĕnê-Hĕzîr (1 Chron. xxiv. 15), descendants of Aaron.

The remainder of the back of the case is occupied by Neo-Punic inscriptions. On the floor of the case are bronze bowl from Beyrut; bronze lion weight, with the Phœnician inscription, "Found correct by the Commissioners for Money," from Abydos; bronze kyathos, with a small strainer in the handle; bronze models of fire-altars, from Byblos; soffites in the shape of lions' heads, also from Byblos; iron sword from the Lebanon, &c.

Between Cases 12 and 13 is an alabaster head from the cover of a sarcophagus found at Sidon. About B.C. 300.

Cases 13–15.

On the shelf of the case are:—

No. 90. Part of a Phœnician inscription relating to the animals

and the parts of animals which were to be offered up as sacrifices and offerings. Another fragment of this tablet is extant, and the whole inscription shows a striking resemblance to that upon the famous Marseilles slab.

No. 120. Part of a dedicatory inscription of an altar, dated in the year of the suffetes Shôphêt and Bad-Ashtaroth. From Tunis.

Cast of the Siloam inscription of about the year B.C 700, discovered in June, 1880, at the Pool of Siloam. The inscription, which was found in a tunnel, states—that the excavators began to work at the ends and met in the middle of the tunnel. When as yet the two bodies of miners were separated by a distance of three cubits of earth, they heard each other's voices; they hewed away "pickaxe against pickaxe," and the waters flowed from the spring to the pool, a distance of one thousand two hundred cubits. (For the translation see Prof. Wright, Proceedings Soc. Bib. Arch., February, 1882. Also Dr. Guthe and Prof. Kautsch in the "Zeitschrift des Deutschen Palæstina-Vereins," Vol. IV., 1881, pp. 102–119, 250–259, and 260–272.)

On the floor of the case are:—

No. 125. Tablet with Latin inscription of Maximilla Pia, the daughter of Bassus. Carthage.

No. CIX. Tablet with antefixal ornament and raised circular bosses, and bilingual Greek and Phœnician inscription. The Greek reads "Artemidorus, the son of Heliodorus the Sidonian," and the Phœnician, "Memorial tablet among the living to Ebed-Tanith, the son of Ebed-Shemesh the Sidonian." About B.C. 250.

Cases 16–19.

On the second shelf are:

1. Bilingual Greek and Palmyrene inscription recording the erection of a votive lectisternium to Zeus Keraunios, for the Emperor Hadrian, by Agathangelos, a native of Abila. A.D. 133.
2. Stone tablets with Neo-Punic inscriptions.

First shelf:—

1. Marble slab with Phœnician inscriptions, recording the dedication of a golden dish to the god Resef-Mikal, in Idalium, in Cyprus, by Melekyâthân, king of Citium and Idalium, the son of Baalramus, in the month Bul of the second year of his reign, because the god heard the request of the king. B.C. 375.

2. Marble slab with Phœnician inscription: "This is the statue which Melekyâthân, king of Citium and Idalium, the son of Baalramus, dedicated to Resef-Mikal, his god. I have conquered, by his goodness, all those that have rebelled against me, as well as their allies."

3. Marble slab with Phœnician inscription: "These are the statues which Bath-sallum, the daughter of Marihi, the son of Eshmunadon, erected over her children; that is to say, over Eshmunadon and Shallum and Ebed-Resef, the three sons of Marihi, the son of Eshmunadon,

the son of Nahumi, the son of Gallab, in accordance with the vow which their father Marihi vowed during his lifetime to their lord Resef-Mikal. Dated in the 7th day of Iyyar, the 31st year of the Governor of Kings, Ptolemy, the son of Ptolemy Philadelphus, which is the 57th year of the people of Citum, when Ammat-Osiris, the daughter of M . . . . ., the son of Ebed-Sasami, the son of Gadeath, was *canephoros* of Arsinoe Philadelphus." About B.C. 254.

4. Marble slab with Phœnician inscription, dedicated by Eshmunadon, the son of Nahum, the son of Eshmunadon, the son of Nahumi, to the god Resef-Mikal. Dated in the 26th year of Ptolemy, which is the 52nd year of the men of Citium. About B.C. 249.

On the floor of the case are :—

1. Marble slab with Phœnician inscription, stating that it was made by Pumiyâthân, the son of Melek-yâthân, king of Citium and Idalium, in honour of his god Resef-Mikal. Dated in the 8th year of his reign. About B.C. 350.

2. Inscription in Hebrew square character of Joseph Hanouri.

3. Tablet dedicated to Baal by Adrikhen, a Libyan chief. Neo-Punic.

4. Neo-Punic inscriptions and casts.

Marble slab with bilingual Phœnician and Cypriote inscription stating that it was made by Baalramus, the son of Ebed-Melek, in honour of his god Resef-Mikal, who heard his voice. Dedicated in the 4th year of Melekyâthân, king of Citium and Idalium. About B.C. 375.

The following Phœnician seals and gems are in the Assyrian Room, North Gallery, Table Case G :—

1022. Chalcedony cone. Man adoring at a fire-altar. Inscribed in Phœnician with the name of Palzirshemesh.

1023. Chalcedony scaraboid. Inscribed in Phœnician with the name "Nun who has put on blessedness."

1024. Agate scaraboid. Three hawks with disks flying. Inscribed in Phœnician with the name Eliâm.

1025. Crystal scaraboid in silver frame. Harpocrates seated. Inscribed with Asayahu, the son of Jukâm.

1026. Chalcedony cone, bull, lotus, star, and crescent. Inscribed in Phœnician with the name of Temakêl, the son of Milkâm.

1027. Carnelian cylinder. Adoration to Assyrian deities. Inscribed in Phœnician with the name Yirpaël, the son of Hâradâd.

1028. Agate scaraboid. Man adoring at altar, sun and moon. Inscribed in Phœnician with the name Ebed-Koah.

1029. Green jaspar scarabæus. Man adoring seated deity, seven stars, symbol of life, eight globes and star. Exergue inscribed with the name of "Hôdû the Scribe."

1030. Chalcedony scaraboid. Man standing. Inscribed with the name of Hadrakia, the son of Harb'âd.

1031. Chalcedony cone. Bes holding lion's head. Inscribed on side with the word Melek in Phœnician.

1032. Chalcedony cone. Inscribed with the name of Sheharhoreth, the son of Zephaniah.

1033. Green jasper scarabæus. Hawk of Horus and uræus of Mut.

1034. Onyx scaraboid. Inscribed with the name of Sariah, the son of Ben-Somerner.

1035. Lapis-lazuli scaraboid. Female figure between hawks and lion. Inscribed with the name of Ṣaali.

1036. Crystal scaraboid. The god Ra between two symbols of life. Inscribed with Marsekem.

1037. Carnelian cylinder. Man adoring deity. Inscribed with the name of Midbaru.

1038. Agate scaraboid. Lion. Inscribed with the name of Ahimâh.

1039. Chalcedony cone. Man in adoration. Inscribed with Elrâm, the son of Tâma.

1040. White carnelian scarabæus. Inscribed with the name of Baal-yathân, the man of the gods dedicated; to Melkarth and Resef. (Beyrut).

1041. Agate scarabæus. Star and bull. Inscribed in Phœnician with the name Yesha-el, "the Salvation of God."

1042. Jasper scaraboid. Two apes and flower. Phœnician inscription, Elishgab, daughter of Elishama.

1043. Green jasper scaraboid. Gryphon crowned and Phœnician inscription, "For the remembrance of Hosea."

1044. Carnelian scaraboid. Lion and scarabæus, with the name 'Ashan-el.

1045. Carnelian scaraboid from Nablous. Gryphon and the name Yehazzēk. Phœnician.

1046. Agate scaraboid. Inscribed with the name of Ebedala, the son of Shibath-ebed-Mattath, the son of Sidka.

1047. Scaraboid. Inscribed in Phœnician with the name Shekoa, the son of Shaphan.

1048. Lapis-lazuli scaraboid. Inscribed with the name of Hassel.

1049. Crystal scaraboid with symbol, and the Phœnician inscription, "Nehemiah, the son of Micaiah."

1050. Crystal cut from the base of a scaraboid. Man walking, holding star. Inscribed with Abhâlâl.

1051. Agate. Victory. Inscribed with a name in Phœnician.

1052. White silex cylinder. Men adoring sacred tree, deity, sphinx, and goat. Inscribed in Phœnician with the name Sirpâd.

1053. Jasper scarabæus. King or deity holding sceptre and obelisk inscribed with the name of Shema.

1054. Fragment of bronze bowl bearing the name of "Halat, the servant of Melek Râm."

1055. Green jasper scarabæus set in gold. Bes struggling with a lion. (Beyrout.)

1056. Green jasper scarabæus inscribed with the name of Nephes.

1057. Hemispherical sandstone cone with a Neo-Punic inscription.

1076. Pale green jasper scarab. Three goats and illegible Phœnician inscription.

ASSYRIAN BASEMENT ROOM

The sculptures arranged in this room, with one exception, belong to the time of Assur-banî-apli, the grandson of Sennacherib, having been discovered in the ruins of two palaces at Kouyunjik, excavated, one by Mr. H. Rassam, the other by Mr. Loftus. Dating from the latest period of Assyrian art, they exhibit greater freedom of design, particularly in the animal forms, and greater delicacy of execution, than the bas-reliefs from Nimroud, or even the earlier monuments from Kouyunjik. Among the most remarkable are—

Nos. 1–8. Various operations of the camp, the bringing in of the heads of slain enemies, and registration of spoil and trophies.

Nos. 9–14. Soldiers and musicians, some of whom are captives.

Nos. 17, 18. Assyrian deities.

Nos. 19, 20. Part of the Assyrian army and prisoners of war.

Nos. 21–32. The assault and capture of the city of Lachish by Sennacherib; his fortified camp and reception of prisoners.

Nos. 33–53. A lion-hunt by Assur-banî-apli, or Sardanapalus. A large area formed by spearmen prevents the escape of the animals The lions are let loose from cages (No. 52), and are killed by the monarch with arrows, while horsemen attend and gallop round in different directions. One or two lions are seen in different groups attacking the king. The fury of the wounded and agony of the dying lions, as also the impatience of four dogs restrained by their keepers, are admirably delineated.

Nos. 54–62. The capture of a city in Susiana and reception of prisoners by the same monarch.

Nos. 63–74. The return from the chase in a series of slabs of the same size and style as Nos. 33–53. The hunters bear birds and dead lions, and lead the hunting dogs, and sumpter mules laden with nets

Nos. 75–78. Scenes apparently of a *paradeisos* or park; a musician and lion; and a lion and lioness amidst trees and flowers; keepers and hunting dogs.

Nos. 79–82. Assyrian deities.

Nos. 83–90. Wars of Assur-banî-apli; the attack of an Arab race, who, mounted on one-humped camels, take to flight, while their tents are surprised and burnt; the siege of two cities and capture of one with its Æthiopian garrison of negroes, placed there by some Egyptian monarch.

Nos. 91–94. A hostile army flying past an Assyrian city or fortress, with an inner building with columns resting on the backs of lions and winged bulls, and a temple with columns and pilasters resembling those of the Ionic order; in front is a tablet with figure of the king and altar like that in the Assyrian transept, and a bridge or viaduct with openings like Gothic arches.

No. 95. Execution of the king of Susiana.

No. 96. Royal attendants bringing offerings.

Nos. 97–102*a*. Pavement slabs with representations of carpets.

Nos. 104–119. A series of slabs divided horizontally into two or three tiers of small figures, remarkable for the delicacy of their execution. They represent hunting scenes, the pursuit of deer, goats, wild asses, and the different modes of killing the lion described in the accompanying inscriptions.

No. 120. Capture and burning of a city; guarding of captives, who are at meals.

No. 121. Fine slab representing Assur-banî-apli and his queen banqueting under a bower of vines. The king reposes on a couch, at the foot of which the queen is seated on a chair. A musician and attendants with viands and fans wait on the royal pair. Birds and grasshoppers are singing in the adjacent trees, from one of which hangs the head of Te-umman, king of Ełam.

Nos. 122–124. Lion-hunting and other scenes.

In the centre of the room are three Table Cases. The first contains miscellaneous objects from Assyria and Babylonia; terracotta figures and bas-reliefs; fragments of inscribed vases; moulds for earrings; terracotta models of tools; flint and stone implements, &c.

The second contains terracotta, stone, and bronze figures, &c., of the Parthian period.

The third contains bronze objects from the palace of Argisti, king of the Mannâi (Van), contemporary of Sargon of Assyria, about 720 B.C.

Returning up the staircase, and passing again through the Nimroud Gallery, the visitor reaches the

ASSYRIAN TRANSEPT.

The first or Western Compartment, contains the remainder of the monuments of Assur-nazir-pal, or Assur-nasir-apli, of which the principal part has been described in the Nimroud Gallery.

In the middle is a high arched slab, having in front a bas-relief of the king, with various sacred symbols, and on the sides and back an invocation to the Assyrian gods, and a chronicle of the king's conquests. Before it stands an altar, which originally was so placed, at the entrance to the temple of Ninip.

At the sides stand a pair of colossal human-headed lions, winged, and triple-horned, which originally flanked a doorway in the North-west edifice. With these terminates the series from Nimroud.

Behind these are two torsos with inscriptions, one of black stone, bearing the name of Gudea, viceroy of Lagas; the other of a goddess, found at Kouyunjik, with the name of Assur-bêl-kala, an Assyrian monarch, who reigned about 1100 B.C.

On the West wall are casts and sculptures in relief and inscriptions from the palace of the Persian monarchs, about 500 B.C. at Persepolis; and on the South wall casts of Pehlevi inscriptions at Hadji Abad in its vicinity.

Near there are cases containing antiquities excavated at Dali or Idalium, in Cyprus, by Mr. R. H. Lang, in 1870, including terracotta toys, &c.

On the East side of this Transept, is the Khorsabad Compartment, containing monuments from the palace of Sargina, the founder of the later Assyrian dynasty, about B.C. 722.

Two colossal human-headed bulls, corresponding exactly in dimensions and style with the pair now in the Louvre at Paris, are placed as at the entrance of a chamber, and beside these, two colossal figures of mythological character. This entire group was obtained from Khorsabad by Sir H. C. Rawlinson, K.C.B., in 1849.

Within the recess thus formed are several bas-reliefs procured from the same place in 1847 by Mr. Hector, a merchant residing at Baghdad. They are chiefly fragmentary figures from a more extensive series, some on a large scale, and retaining remains of colour. The horses' heads, facing the window, are richly and carefully finished.

Below these is the only slab obtained by Sir A. H. Layard from Khorsabad; it is in black marble.

At the other end are slabs with inscriptions from colossal bulls, recording the campaign of Sennacherib against Judæa. They come from Kouyunjik.

In the centre is placed a monument, not belonging to the Khorsabad series, a seated figure of Shalmaneser in black basalt, found by Sir A. H. Layard about fifty miles below Nimroud on the Tigris, in the great mound of Kalah Shergat, which is supposed to be the site of Ashur, the primitive capital of Assyria.

On the North side are some busts and statues from Dali or Idalium.

The North side of the Assyrian Transept opens into the

EGYPTIAN GALLERIES.

The monuments in this collection constitute on the whole the most widely extended series in the range of antiquity, ascending to at least 2000 years before the Christian æra, and closing with the Mohammadan invasion of Egypt, A.D. 640.

The larger sculptures are placed in two great Galleries with a connecting or Central Saloon, and in a Vestibule at the Northern extremity. They have been arranged, as far as possible, in chronological order, according to the succession of dynasties recorded in Manetho.

The smaller sculptures, consisting chiefly of sepulchral tablets, have been brought, as far as practicable, into the same order as the larger monuments. These tablets record the names and titles of the deceased, who are represented upon them performing acts of homage to their ancestors or various divinities. Though of great value to the student of the language and history of Egypt, they do not possess such interest as to detain the general visitor. Their probable age, and the names of the persons to whom they were erected, will be seen on their labels.

The Egyptian collection has been formed partly from the donation, by King George III., of the antiquities obtained at the capitulation of Alexandria; and partly by acquisitions from the Earl of Belmore, Mr. Salt (including the discoveries of

Belzoni), and M. Anastasi. It has been further enriched by presents from H.M. the Queen, H.R.H. the Prince of Wales, General Howard Vyse, the Duke of Northumberland, the Marquis of Northampton, and others.

The localities from which the sculptures have been principally derived are as follows:—The earlier sepulchral monuments are chiefly from Memphis, the capital of the most important of the more ancient dynasties, and the ruins of which are on the left bank of the Nile, opposite Cairo. Other early remains are derived from the great burial-place of Abydos. The main portion of the collection, including most of the monuments belonging to the kings of the 18th, 19th, and 20th dynasties, was obtained from the ancient city of Thebes, which became the capital of Egypt under those monarchs. This city was built on both banks of the Nile, and included the four modern localities, Karnak and Luxor on the right bank, Gourneh and Medinet-Haboo on the left. The antiquities from Alexandria and Cairo are of more uncertain origin, as some of them had been only transferred to those cities in comparatively recent times.

Most of these monuments, of whatever period, are inscribed with hieroglyphics, a form of writing almost peculiar to the Egyptians. These characters are all representations of visible objects, and are generally executed with great care and finish. They are employed in various ways, sometimes *symbolically*, to indicate the object represented, or the quality for which an object is remarkable: at other times *alphabetically*, to express the sound of the initial letter of the Egyptian name.

SOUTHERN GALLERY.

The visitor on entering this Gallery approaches the most recent of the antiquities of Egypt, the first recess on each side being occupied by monuments of the Roman dominion in that country, a period which commenced with the capture of Alexandria by Augustus, B.C. 30, and extended to the Mohammadan invasion, A.D. 640.

In the second compartment are placed the remains of the Ptolemaic or Greek period, introduced by the conquests of Alexander the Great, and the accession of Ptolemy Soter to the throne of Egypt in B.C. 323. In the centre of the room is placed the celebrated Rosetta stone; it

is a tablet of black basalt, having three inscriptions, two of them in the Egyptian language, but in different characters (Hieroglyphic and Enchorial), the third in Greek. The inscriptions are to the same purport in each, being a decree of the priesthood at Memphis in honour of Ptolemy Epiphanes about the year B.C. 196. This stone has furnished the key to the interpretation of the Egyptian characters. Cast of a similar trilingual tablet found at San, being a decree of the priests at Canopus in honour of Ptolemy Euergetes I. and Berenice, B.C. 238.

The next two compartments contain the monuments of the 30th, or last native dynasty, which succeeded in expelling the Persians from Egypt. The principal sculptures are:—A slab of green basalt, on which is represented King Nectanebo II. (B.C. 358–340), making offerings to a deity; from *Alexandria*.—The sarcophagus of King Nectanebo I. (B.C. 378–360), formerly described as that of Alexander the Great, on the exterior of which are representations of the sun passing through the heavens in his boat, and on the interior various divinities; *Alexandria*.—Sarcophagus of Naskatu, a Memphite priest, covered with inscriptions; *Memphis*.—Two obelisks erected by King Nectanebo I. before the Temple of Thoth; *Cairo*.

The two following compartments contain the remains of the 26th dynasty, which commenced under Psammetichus I., and was conspicuous for its encouragement of art, and for the extensive employment of Greeks in its service. It terminated at the conquest of Egypt by the Persians under Cambyses, B.C. 525. The principal objects are:—The granite sarcophagus of Hapimen, a royal scribe; *Cairo*.—The elaborately-worked sarcophagus of the Queen of Amasis II. (B.C. 538–527); *Thebes*.—A slab of basalt, on which is represented Psammetichus I., making offerings; *Alexandria*.—A basalt kneeling figure of a public functionary, named Uah-ab-ra; *Natron Lakes*.

In the next recess are monuments of the 22nd dynasty, which is supposed to have been of foreign extraction. Among its monarchs was Sheshonk I., the Shishak of Scripture, who plundered Jerusalem. The name of this king occurs on two figures of the goddess Sekhet, or Pasht (Bubastis), from *Karnak*.—Near these is a statue of the god Hapi, or the Nile, dedicated by Sheshonk, high priest of Amenra, and son of Osorkon I.

The other objects in this compartment are of uncertain date; in the centre is a large scarabæus, the symbol of Cheper (the Creator), which had been removed to Constantinople under the Byzantine Emperors.

The remainder of this Gallery, and the whole of the Central Saloon, are filled with the monuments of the 19th dynasty, a race of kings of great power, during whose dominion the Egyptians conquered Phœnicia, and by whom extensive edifices were erected at Thebes.

In the last compartment is a finely sculptured group in sandstone, of a male and female figure seated; and a statue of King Seti Menephtah II. on a throne, with a ram's head on his knees, from *Karnak*, and the statue of the Prince Khaaemuas, son of Rameses II.; *Siout*.

CENTRAL SALOON.

The principal part of the monuments in this room are of the age of King Rameses II., the Sesostris of the Greeks, and the greatest monarch of the 19th dynasty. In the centre is a colossal fist in red granite, from one of the statues which stood before the great Temple of Phtah at *Memphis*. On the left are three colossal heads, the first a cast from a statue of Rameses at Mitraheny, the other a granite head and shoulders from the building called the Memnonium, at *Thebes*, and that of a queen.—The remaining sculptures represent chiefly the king and his officers.—Between the columns, at the entrance to the Northern Gallery, are, on one side, a granite statue of Rameses II., erected by King Menephtah, from *Karnak;* and on the other, a wooden statue of King Sethos I. On the Eastern Wall are casts of portions of Egyptian portraits, hieroglyphics, and other objects from the monuments.

NORTHERN GALLERY.

The larger sculptures in the Northern Gallery belong to the 18th dynasty, during whose rule Egypt was in a state of great prosperity. It commenced with the expulsion of the Hyksos, or Shepherd Kings, from Lower Egypt, and its monarchs extended their conquests into Æthiopia and Asia, and built great edifices at Thebes. The close of this dynasty was troubled by disturbances, caused by a heresy in the Egyptian religion, called that of the Disk-worshippers, which has left its traces on several monuments in the collection. The principal sculptures, proceeding Northwards, are as follows:—Two statues in black granite of King Horus, one representing him under the protection of the god Amen-ra.—Two red granite lions, one having upon it the name of King Amenophis III., the other that of one of his successors, as well as the name of an Æthiopian monarch; from *Mount Barkal* in Nubia.—The head of a colossal ram, from an avenue of ram-headed sphinxes, which led to a gateway built by King Horus at *Karnak.*—Two seated statues in black granite of King Amenophis III.; *Thebes.*—A sandstone tablet recording the passage of Amenophis III. into Æthiopia, the extent of his conquests, and the number of the prisoners and slain; *Semneh.*—A column, with a capital in the form of lotus buds, inscribed with the names of Amenophis III. and two later kings; *Cairo.*—Two colossal heads, representing Amenophis III., found near the statue called the "Vocal Memnon," at *Thebes.*—Several statues of the cat-headed goddess Sekhet (Bubastis), inscribed with the name of the same monarch; *Karnak.*—A black granite sculpture representing a boat, in which is seated Queen Mautemua, wife of Thothmes IV., and mother of Amenophis III.—In the centre of the Gallery is a colossal head of King Thothmes III., discovered by Belzoni near the granite sanctuary at *Karnak:* near the head is the arm of the same figure.—A monument sculptured on four

sides; upon it is represented in bas-relief King Thothmes III., supported by the god Muntra and the goddess Athor; *Karnak.*—Small limestone statue of the prince Anebni, dedicated by Thothmes III.—In the central recess of the East side of the Gallery is fixed the tablet of Abydos, an inscription of great value in determining the names and succession of the kings of various dynasties. It appears originally to have commemorated an offering made by Rameses II. to his predecessors on the throne of Egypt; and was discovered by Mr. W. Bankes, in a chamber of the temple of Abydos, in 1818. In the same part of the Gallery are placed some fine specimens of Egyptian painting, representing Osiris, Amenophis I., the queen Nefertari, the tributes of Asiatics and negroes, jewellers at work, banqueting scenes, fowling, and other subjects of ordinary Egyptian life.

NORTHERN VESTIBULE.

In this apartment are placed monuments of the first twelve dynasties of Egyptian monarchs. Though small in size, they have considerable interest, being the most ancient sculptures preserved in the Museum; and they show that art had made great progress in the early times to which they belong. The sculptures are principally of the 4th and 12th dynasties.

The 4th was distinguished by the high civilization that prevailed in Egypt during its rule. Its monarchs conquered Arabia, and built the pyramids as royal sepulchres. Among the monuments may be noticed some of the casing-stones of the pyramids, a small statue of a naval constructor, and a coloured statue found in a tomb at Memphis (*Gizeh*).

The 12th dynasty excavated the Mœris Lake, built the Labyrinth, the city of Abydos, and the fortress of Semneh, and conquered Nubia or Æthiopia. Of this dynasty is a mutilated statue of King An, dedicated by King Usertesen I. A small lion inscribed with the name of Setnub, one of the shepherd kings, or 16th dynasty, brought from Baghdad, is at the side of the East door.

Over the East doorway is a plaster cast from the head of the most Northern colossal statue of Rameses II. at Ibsamboul, placed here owing to the want of space in the Central Saloon.

[Guide to the Egyptian Vestibule, 2d.]

NORTH-WEST STAIRCASE.

On the staircase are placed Egyptian Papyri, which are documents of various character, inscribed on rolls formed of slices of the papyrus plant. They show the three forms

of writing in use among the Egyptians :—1. The *Hieroglyphic*, in which all the characters, or figures, are separately and distinctly defined. 2. The *Hieratic*, in which the same characters are represented in what may be termed a running hand. 3. The *Demotic*, or *Enchorial*, a still more cursive form, in which the language of the common people was written ; it was principally employed in civil transactions during the Ptolemaic period, and continued in use to the 3rd or 4th century of our era.

The Papyri are in glass frames attached to the walls, written in the hieroglyphic, hieratic, and demotic characters.

HIEROGLYPHIC.

The hieroglyphic character was in use in Egypt as early as the 3rd dynasty, the date of which is placed about B.C. 4000 by some chronologists; but no hieroglyphic papyri of that remote age are extant, and the oldest examples known appear to be of the 18th dynasty, about B.C. 1700. Hieroglyphic writing seems to have been employed almost exclusively for religious purposes, and the papyri written in it are Rituals, or the Book of the Dead as it is called, a copy of which has been published by Professor Lepsius, under the title of "Das Todtenbuch der Ägypten," 4to, Leipzig, 1842. The chapters of this book contained in the work of Lepsius are as old as the 11th dynasty, about B.C. 2000, and continued in use till the 31st dynasty, about B.C. 340.

The following are the titles of the chapters of Ritual as given in the above work of Lepsius :—1. The beginning of the chapters of coming forth by day and of transporting the spirit into Hades recited the day of the funeral, and of going in after coming forth ; 2, that of coming forth from the Sun and living after death; 3, another like it; 4, of passing through the road above the earth; 5, of avoiding work in Hades; 6, of making the *shabti* or working figures in Hades; 7, of escaping the coils of the great Serpent; 8, of passing the West like the Sun ; 9, of passing the West and doorway like the Sun ; 10, of coming forth justified ; 11, of coming forth against the accusers; 12, of going and coming out; 13, of going in after coming out; 14, of rubbing the stain out of the heart; 15, 16, of hymns to the Sun; 17, of elevating the spirit and arriving in Hades; 18, of the litanies of Thoth; 19, 20, of the crown of justification; 21, 22, of the gift of a mouth in Hades; 23, of opening the mouth in Hades; 24, of bringing the charms of a person in Hades; 25, of giving the

recollection; 26, of giving the heart; 27–30, of avoiding to lose the heart; 31, 32, of turning back those who come to take the spells; 33, of stopping snakes; 34, of avoiding bites; 35, of avoiding being eaten by snakes; 36, of repulsing the tortoise; 37, 38, of repulsing the asps; 39, of repulsing all reptiles; 40, of repulsing all reptiles; 40–42, of warding off blows in Hades; 43, of not being decapitated; 44, of not dying a second time; 45, of not being defiled in Hades; 46, of not being destroyed in Hades; 47, of not having the seat taken away in Hades; 48, of coming forth with justification; 49, of coming forth against enemies; 50, of not going to the divine block; 51, of not being overthrown; 52, 53, of not eating; 54–56, 57, 58, of receiving breath; 59–63, of drinking water; 64–66, 67, 68, 69–71, 72, of coming forth by day; 73, of passing the West; 74, of opening the legs and coming off earth; 75, of going to Heliopolis; 76, of making all transformations; 71, into a hawk of gold; 79, into another hawk; 78, into the chief of princes; 80, of transforming into a god; 81, of transforming into a lily; 82, the god Ptah; 83, phœnix; 83, a nycticorax; 84, into the soul; 85, a swallow; 87, the snake; 88, a crocodile; 89, the visit of the soul to the body; 90, of giving speech; 91, of preventing the soul being extinguished; 92, of opening the chamber of the soul; 93, of not going from the East to Hades; 94, of praying with a paint-box and palette; 95, 96, of opening where Thoth is; 97, of addressing the sceptre of Anubis; 98, 99, of leading the boat out of Hades; 100, of giving peace to the soul; 101, of steering the boat of the Sun; 102, of going to it; 103, of opening where Athor is; 104, of sitting with the gods; 105, 106, of supplying a person with food in Hades; 107, of going in and out of the gate of the West; 108, of knowing the spirits of the West; 109, of knowing the spirits of the East; 110, of going to the fields of Peace; 111, same as 108; 112, of knowing the spirits of Tu; 113, of knowing the spirits of Heliopolis; 114, 115, 116, the same of Hermopolis; 117, of receiving path in Rusta; 118, of approaching; 119, of coming out; 120, of going to the same; 121, 122, 123, of entering after coming out; 124, of going to the ministers of Osiris; 125, of going to the hall of judgment; 126, of purgatorial fire; 127, of worshipping the gods of the solar orbit; 128, of adoring Osiris; 129, of instruction to stand at the boat of the Sun; 130, of letting the soul go to the boat of the Sun; 131, of going to the Sun; 132, of approaching his house; 133, of instructing the dead to be with the Sun; 134, 135, 136, of adoring the Sun; 137, of making a spark; 138, of lighting a candle; 138, of going to Abydos; 139, of adoring Tum; 140, prayer to the symbolic eye; 141, 142, of knowing the names of the gods in heaven, especially Osiris; 143, vignettes; 144, of knowing the names of the seven halls; 145, of things to be done on the dawn of a festival; 146, of the gates of Elysium; 147, of the gates of the house of Osiris; 148, of the staircases of Osiris; 149, of instructing the spirit; 150, 151, of the abodes of Elysium; 152, of the lamentations of Osiris; 153, of building a house; 154, of escaping from the net; 155, of not letting the body corrupt; 156,

of the nilometer of gold; 157, the buckle of red jasper; 158, of the vulture of gold; 159, the collar of gold; 160, the felspar papyrus sceptre; 161, the felspar tablet: 162, of the winds; 163, of the hypocephalus. Then follow the supplementary chapters, the older ritual having ended with chapter 163. These are 164, 165, 166, of preventing the corruptions of the body.

10,021. Leather or parchment roll of Penra, superintendent of the priests of the throne of Amen-Ra. Vignette of family worship. Text, part of the 6, 26, 44, 68, 79, 80, 104, 144th, and other chapters of the ritual. (Salt, 1251.)

100,20. Papyrus of Penma, priest and sacred scribe of Amen-Ra, containing the 1, 13, 8, 60, 33, 56, 89, 148, part of 64, 125, 126, vignettes of 149, 150, and 110th chapters of the book of the dead or ritual. (Barker, 213.)

10,009. Papyrus of Usr-ha, containing the 142, 148, 125, 100, 110, 149th, and other chapters of the book of the dead or ritual. (Salt, 828.) (18th Dynasty.)

10,010. Papyrus of Mut-hetp, containing the 6th and 15th chapters of the book of the dead or ritual, and vignette and texts of other sacred books. (Murray, 1861.) (18th Dynasty.)

10,014. Papyrus of Aa-Amen, priest and chief of the sailors of the barge of Amen-Ra in Thebes, containing the vignettes and text of the 73, 148, 144, 89, 53, 125, 110th and other chapters of the book of the dead or ritual. (Barker, 212.) (25th Dynasty.)

9,933. Papyrus of a person not named, containing the vignettes and text of the 149th chapter of the ritual. (Libri.)

9,932. Papyrus of Annupehf, superintendent of the boatmen of the Temple of Amen-Ra, 25th chapter of the ritual and vignettes. (Libri.)

10,013. Papyrus of Har-nefer, scribe of the Temple of Amen-Ra. Vignettes of the 16th and 125th chapters of the ritual; text, variations of parts of these chapters. (Salt, 827.) (21st Dynasty.)

10,007. Papyrus of Pa-shab-en-mut, priestess of Amen-Ra. Vignettes of the 74, 83, 30, 26, 27, 146, 149, 148, and 16th chapters of the book of the dead or ritual. (Sams, 26.)

10,003. Papyrus of Mutemua, priestess of Amen-Ra, containing the vignettes of the 110, 125, 126, and a variation of part of the text of the 125th chapter of the book of the dead or ritual. (Barker, 219.)

10,011. Papyrus of Amen-mes, sacred scribe of the treasury of Amen-Ra, entitled, the "Book of the Gate." Adorations to the gods of the empyreal gateway or Hades. (Salt, 696.) (21st Dynasty.)

10,002. Papyrus of Ta-ma, priestess of Amen-Ra. Vignettes of the 57, 146, 74, 81, 126, 125, and 148th chapters of the book of the dead or ritual. (Barker, 214.)

9,904. Papyrus of Heslemkhebi, priestess of Amen-Ra, contain-

ing the vignettes and text of the 1, 56, 73, 81, 77, 64, 89, 17, 62, 138, 6, 61, and 125th chapters of the ritual. (Barker, 217.) (Thebes.)

9,903. Papyrus of Hesiemkhebi, priestess of the god Amen-Ra. Adorations to Osiris. Vignettes and the text of part of 1, 8, 44, 71, 60, 33, 35, 123, 26, and 27th chapters of the book of the dead or ritual. (Barker, 209.) (19-20th Dynasty.)

10,002. Papyrus of Har. Vignette, deceased adoring Osiris in the boat, address to Osiris and other gods. Presented by Sir J. Gardner Wilkinson, 1834.

10,023. Papyrus of Har. Vignette, deceased adoring the Tat, or Osiris-Tat, in the boat; address to Osiris and other gods. Presented by Sir J. Gardner Wilkinson, 1834.

10,015. Photograph of a Hieroglyphic Papyrus. Ritual of the dead, in the National Library at Athens, and presented by the Library, 1876.

9,913. Papyrus [place for name left blank] containing part of the texts and vignettes of the 124, 83, 84, 85, 82, 98, 99, 77, 102, 7, 149, 150, 125, 126, 100, 156, 141, 142, and 145th chapters of the book of the dead or ritual. (Salt, 118.)

10,017. Papyrus of Tut-her (Teos), containing the 1, 2, 4, 5, 6, 9, 10th part of 15, 16, 21, 23, 25, 26, 27, 30, 33, 36, 37, 43, 44, 45, 47, 59, 61, 75, 76, 81, 87, 88, 89, 110, 125, 102, 103, 104, 148, 157, 159, 163, and 162nd chapters of the book of the dead or ritual. (Anastasi, 19.)

10,006. Papyrus of Mut-em-ua, a female, called the book of the gate. Deceased addressing the 21 gods of the empyreal gate. (Barker, 215.)

10,008. Papyrus of Tama, a priestess of Amen-Ra. Genesis of earth. Vignette of the 125th chapter (great judgment) and part of text (negative confession) of the same chapters of the book of the dead or ritual. (Barker, 210.)

10,004. Ritual of Petukhuns, priest of Amen-Ra and Mut, and sacred scribe, having the following vignettes :—Ch. 26, Offering the Heart; ch. 119, Snake; ch. 127, Truth; ch. 83, Heron; ch. 30, Scarabæus; ch. 30, The Heart—The West; ch. 124, Genii; ch. 125, Cynocephalus; ch. 144, Demons of the 1st, 2nd, 5th, and 6th Hall; ch. 149, Demons of the 6th, 7th, and 8th Abode; ch. 148, Four mystical Eyes and Paddles—Cow of Athor and god Shu. (Sams, 15.)

9,906. Papyrus of Pet-har-pi-ra, containing the vignettes and text of the 1, 2, 26, 18, and vignette of the 125th chapter of the book of the dead or ritual. (Belmore.) (Ptolemaic period.)

10,025. Papyrus of Af-ankh, a sacred bard. Vignettes of the 18th and 125th, and text of the 18th and 26th chapters of the book of the dead or ritual. Presented by Sir J. Gardner Wilkinson, 1834. (Ptolemaic period.)

9,902. Papyrus of Taui, a female, containing the vignettes and part of the 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 75, 108, 113, 114, 115, 122, 124, 125, 129, 130, 155, 156, 157, 158, 159, 163rd chapters of the book of the dead or ritual. (Salt, 955–6.) (Thebes.)

9,943. Papyrus of a person not named, containing the 125, 149, 136, 140, and other chapters of the book of the dead or ritual. (Salt, 127.)

10,016. Papyrus, supposed caricature, representing animals engaged in various actions of human life. (Sams, 23.) (Roman period.)

10,018. Papyrus of Hanta, priestess of Amen-Ra, having vignettes symbolical of the creation of heaven and earth.

Solar Litanies. A few Papyri, especially those of priestesses of Amen-Ra at Thebes, are about B.C. 1300, and are filled with representations similar to those found on the sides of the tombs or coffins of the 19th Dynasty, called by the Egyptians Solar Litanies, or the 'Book of the tip of the West,' and of treading the paths of darkness; also the Book of the Tiau or Hades.

10,005. Papyrus of Shetmut, priestess of Amen-Ra, Solar Litany, passage of the Sun through the hours of the night. (Sams, 27.)

10,012. Papyrus of Ta . . . . , a priestess of Amen-Ra. Vignette, adoration to Ra and Solar Litany, or progress of the Sun through the hours of the day and night. (Barker, 208.)

10,024. Papyrus, Solar Litany. Vignette and text, passage of the Sun through one of the hours of the day or night. Presented by Colonel Howard Vyse, 1838.

10,001. Papyrus, Solar Litany, or passage of the Sun through one of the hours of the night. (Hay.)

10,000. Papyrus, Solar Litany. Passage of the Sun through one of the hours of the day.

10,019. Papyrus of Hesiemkhebi, a priestess of Isis. Solar Litany, or passage of the Sun through the 11th and two other hours of the day or night. (Barker, 207.) (21st Dynasty.)

9,970. Solar Litany. Passage of the Sun through the hours of the night. (Strangford.)

HIERATIC.

The hieratic or written form of the hieroglyphs appears first about the age of the 5th Dynasty, and continued in existence till the 1st cent. A.D., when it became superseded by the demotic for all purposes. The entire Ritual is rarely found in the hieratic character at an early period, portions only having been rarely transcribed into that character till the 20th Dynasty. Other religious works, however, appear in it as early as the 11th Dynasty, when the linen wraps of mummies were inscribed with ritualistic formulas. Other works occur in hieratic.

A few Papyri of later date contain the Shai en Sinsin, or the Book of the Respirations—*i.e.*, the sighs or lamentations of Isis, containing extracts of portions of chapters in the Ritual, or expressions similar to them.

The affairs of official and private life were written in hieratic, and amongst the papyri exhibited will be found literary compositions, scientific treatises, law documents, criminal police reports, registers or inventories of valuable or other objects.

10,040. Papyrus of Nasamen, priest of Amen-Ra. Vignette, adoration to Osiris. Text, beginning of the 17th chapter of the book of the dead or ritual. Presented by Colonel Howard Vyse, 1838. (20th Dynasty.)

10,033. Papyrus of Nahamsrata, a female, containing the vignettes and text of the 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18, 19, 45, and 57th chapters of the book of the dead or ritual. Presented by Sir Joseph Banks, Bart., 1820. (Banks, 16.)

10,035. Ritual of Mehmuthat, priestess of Amen-Ra. Vignette representing adoration to Ra. Text containing the 23, 24, 25, 26, 27, and 28th chapters of the book of the dead or ritual. (Sams, 29.)

10,036. Papyrus of Nasimutankh, priestess of Amen-Ra. Vignette, adorations to Ra. Text, 1, 23, 54, 61, and 81st chapters of the book of the dead or ritual. (Sams, 38.)

10,044. Papyrus of Totkhonsaufankh, priestess of Amen-Ra. Vignette, deceased offering to Ra. Text of the 23, 24, 25, 26, 28, 27, and 162nd chapters of the funeral ritual. (Belmore.)

10,034. Papyrus of Takarheb, a female, with vignettes and text of

the 110, 125, 149, 151, 152, 161, 155, 156, 157, 158, and 162nd chapters of the book of the dead or ritual. (Salt, 1829.)

10,039. Papyrus of Hes-ur (Esioeris), a female, containing the 15, 16, 17, 18, 19, 21, 29, 30, 48, 74, 75, 76, 85, 88, 89, 100, 109, 110, 113, 114, 118, 120, 123, 125, 138, 140, 141, 142, 143, 148, 149, 150, 152, 154, 156, 158, 161, and 162nd chapters of the book of the dead or ritual. (26th Dynasty, about B.C. 600.)

10,038. Papyrus of Amenapt, assistant priestess of Amen-Ra, containing the vignettes of the 57, 80, 102, 16, 17, 34, 36, 46, 64, 21, 79, 61, and parts of the text of the 15, 18, 19, 22, 23, 24, 54, 55, 59th chapters of the book of the dead or ritual. (Ptolemaic period.) (Salt, 30.)

10,030. Papyrus of Pakhem. Vignettes and text of part of the 18, 100, 125, and 126th chapters of the book of the dead or ritual. (Belmore.) (Ptolemaic.)

10,045. Ritual of Khonsui, a priest. Vignettes of 16, 18, 100, 101, 104, 108, 115, 128, 140, 146, and text of 22, 26, 29, 31, 33, 34, 35, and 36th chapters of the book of the dead or ritual. (Burgon, 506.) (26th Dynasty.)

10,043. Papyrus of Harsiesi, a priest of Amen-Ra, containing the vignettes and text of the 15, 64, 71–74, 75, 76, 78, 125, and 85th chapters of the ritual. (Belmore.) (Thebes.)

10,041. Papyrus of Amenshau, priest of Amen-Ra. Adorations to Osiris, with the vignettes and text of 5, 6, 7, 8, 9, 10, 11, 12, 13, 14th mystical abodes, of the 149th chapter of the book of the dead or ritual. (Athanasi, 151.) (21st–26th Dynasty.)

10,037. Papyrus of Harnetatf, a priest of Amen in Thebes, holding various charges, containing the 1, 2, 3, 4, 5, 6, 7, 8, 9, 48, 49, 12, 15, 16, 17, 18, 19, 20, 21, 23, 24, 26, 33, 34, 35, 36, 37, 38, 40, and 42nd chapters of the book of the dead or ritual. (Salt, 829.) (About B.C. 350.)

10,032. Papyrus of Neha. Part of the 163, 164, and 162nd chapters of the book of the dead or ritual, with different vignettes. (Hamilton, 13.) (Ptolemaic period.)

10,031. Papyrus of Nasi, a Theban priest. Vignette, deceased adoring Ra; text, part of 148th and 145th chapters, sections a–o of the book of the dead or ritual. (Sams, 40.)

10,046. Portion of the linen bandages of the mummy of Ra-nefer-hat. Inscribed with part of the 69, 70, 71, 56, 57, 58, 59, 60, 61, 62, 63, 64, 128, 127, 125, 124, 119, and 117th chapters of the book of the dead or ritual. Presented by Sir J. Gardner Wilkinson, 1834.

10,047. Fragments of linen inscribed with the vignettes and text of the 17, 18, 87, 89, 90, 91, 92, 99, and 130th chapters of the book of the dead or ritual.

10,050. Papyrus. Part of a religious work, probably the Saiensensin. Presented by Sir J. Gardner Wilkinson, 1834.

10,048. Papyrus of Paienhar, containing the book of the lamen-

tations of Isis, in which is embodied the negative confession of the 125th chapter of the book of the dead or ritual. (Sams, 42.)

10,051. Magical Papyrus, with text relating to the legend of Osiris. (Salt, 825).

10,042. Papyrus. Adorations, hymns to the gods, adjurations and charms against dangers by water, attacks of crocodiles and other objects. (Harris, 501.)

10,056. Inventory of materials for boats and constructions in the Temple or Palace of Thothmes III. (Lemon.) (18th Dynasty.)

10,060. Romance, describing adventures of an Egyptian prince, and songs. The names of Antef, king of the 11th, and Thothmes III. of the 18th Dynasty, are mentioned in the compositions. (Harris, 500.)

10,059. Medical Treatise, with prescriptions of the age of Cheops of the 4th, and Amenophis III. of the 18th Dynasty. Presented by the Royal Institution, 1871. (18th Dynasty.)

10,061. Papyrus. Account of grain of the Temple of Amen, about the time of Rameses II. Presented by Edward T. Baldwin, Esq., 1882. (19th Dynasty.) (Thebes.)

10,055. Papyrus containing the official report of the crimes of Paneba, accused of robbing the storehouses of Seti I., and other offences. (Salt, 124.) (19th Dynasty.)

10,058. Papyrus. Treatise on Geometry and Arithmetic. Written in the 23rd year of the king Ra-aa-usr by the scribe Aahmes, from an earlier work of the reign of an older monarch.

10,057. Papyrus. Treatise on Geometry and Arithmetic. Written in the 23rd year of the king Ra-aa-usr by the scribe Aahmes from an earlier work of the reign of an older monarch.

10,054. Papyrus dated in the 17th year of Rameses IX. Inventory or register. On the back, procedure against a person who had committed a robbery of silver. (Harris.) (20th Dynasty, Medinat Haboo.)

10,053. Papyrus dated in the 17th year of Rameses IX. Inventory or register. On the back, procedure against a person who had committed a robbery of silver. (Harris.) (20th Dynasty, Medinat Haboo.)

10,052. Papyrus containing an account of an extensive robbery of the tombs in the reign of Rameses IX. (Harris, 499.) (Thebes.)

DEMOTIC.

The Demotic Papyri consist of rituals, literary compositions, deeds of sale, contracts of marriage, all endorsed by witnesses. At an early period these witnesses were few in number, but as many as sixteen are found in later times. These deeds, which are dated in the regnal years of the

monarchs at the time of execution, commence in the age of Tirhakah, nearly B.C. 800, and run on till the end of the first century A.D. The religious books continue, however, until apparently about the end of B.C. 300. Letters, memoranda, and registers were also written in demotic.

10,070. Bilingual Papyrus in Greek and in Demotic writing. Magical ritual. (Anastasi, 1072.)

10,079. *b*. Conveyance by Osor a cholchytes or choachytes and his wife, Takhons, of part of the succession of Taamen, his mother, dated the 4th year of Haremakhu (Harmachis) of the 31st Persian Dynasty, B.C. 338.

10,075. Sale of a house and furniture to a female by her cousins. Dated in the 18th year of Philopator II. (Auletes), B.C. 222, with registration in Greek at Memphis. (Salt, 418.)

10,074. Marriage contract of Panofre, surnamed Petkesh and Takhons, a female, with bond to pay 100 drachms in case of failure of conditions. Dated the 17th year of Ptolemy Euergetes I., B.C. 230. Presented by Sir J. Gardner Wilkinson, 1834.

10,073. Sale of a house in the quarter of the Ammonium at Thebes by Tanofre, daughter of Amenhotep, dated in the 2nd year of Ptolemy Euergetes I., B.C. 245. Presented by Sir J. Gardner Wilkinson, 1834.

10,071. Contract of sale, dated in the reign of Ptolemy Philadelphus, B.C. 285-247. (Hay.)

10,979. *c*. Affidavit of Paua, son of Pilous, about the same inheritance. Presented by Sir J. Gardner Wilkinson. 1834.

10,080. Register or Inventory of objects. (Salt, 564.)

10,076. Three letters, with seals, addressed to a person named Amenhotep (Amenophis). Presented by Sir J. Gardner Wilkinson, 1834.

10,079. A letter of Panofre, surnamed Petkesh, to his wife, Takhons, relative to their marriage contract.

10,072. A. Prayers for the soul.

10,077. B. Bill of Un, son of Panofre, to Toti, for sale of Natron.

10,078. C. Of Pauer, son of Har. Receipt of money.

10,049. D. Of a female named Ashebs. Part of religious work. Presented by Sir J. Gardner Wilkinson, 1834.

At the top of the staircase is the

EGYPTIAN ANTEROOM.

On the walls are placed casts from sculptured and coloured bas-reliefs in Egypt, painted in imitation of the originals. The principal are as follows :—

YORK.
LIBRARY
AND
ATIONS.

THE NEW YORK
PUBLIC LIBRARY
ASTOR, LENOX AND
TILDEN FOUNDATIONS

Bas-relief from the North wall of the great edifice at Karnak, representing the victories of King Seti I. over the Tahennu, a people who dwelt to the North-west of Egypt.—Bas-reliefs taken from the tombs of Seti I., Seti II., and other kings of the 19th dynasty, in the Biban-el-Molook, or valley of the tombs of the kings, at Thebes. —Bas-reliefs from several portions of a fallen obelisk of red granite at Karnak, and some large Egyptian wooden coffins.

FIRST EGYPTIAN ROOM.*

In this, and in the next room, are placed the smaller antiquities of Egypt. Most of these have been discovered in tombs, and owe their remarkable preservation to the peculiar dryness of the climate of the country. They have been acquired mainly by purchases from the collections of M. Anastasi, Mr. Salt, Mr. Sams, and Mr. Lane, and by donations from H.R.H. the Prince of Wales, the Duke of Northumberland, Sir Gardner Wilkinson, and other travellers in Egypt. The objects may be divided into three principal sections:—

1. Those relating to the religion of the Egyptians, such as representations of divinities and sacred animals, in Room I.

2. Those relating to their civil and domestic life, which are in Rooms I. and II.

3. Those relating to their death and burial, which are principally in Room III.

I. RELIGIOUS SECTION.

Cases 1–12. The deities of ancient Egypt were celestial, terrestrial, and infernal gods, with many inferior personages, representatives of the greater gods or their attendants. The gods were connected with the Sun, representing that luminary in its passage through the upper hemisphere or Heaven, and the lower hemisphere or Hades. To the deities of the Solar cycle belonged the great gods of Thebes and

* The smaller Egyptian Antiquities, &c., are in process of re-arrangement.

Heliopolis. In the local worship of Egypt the deities were arranged in triads; thus at Memphis, Ptah, his wife Merienptah, and their son Nefer Atum, formed a triad, to which was sometimes added the goddess Bast, or Bubastis. At Abydos the local triad was Osiris, Isis, and Horus, with Nephthys; at Thebes, Amen-Ra or Ammon, Mut, and Chons, with Neith; at Elephantine, Khnumis, Anuka, Sati, and Hak. In most instances the names of the gods are Egyptian; thus, Ptah meant "the opener;" Amen, "the concealed;" Ra, "the sun, or "day;" Athor, "the house of Horus;" but some few, especially of later times, were introduced from Semitic sources, as Bes or Baal, Astaruta or Astarte, Khen or Kiun, Respu or Reseph. Besides the principal gods, inferior or parhedral gods, personifications of the faculties, senses, and others, entered the religious system, such as genii, spirits, or personified souls of deities. At a later period the gods were divided into three orders. The first or highest comprised eight deities, who were different in the Memphian or Theban systems. They were supposed to have reigned over Egypt before the time of mortals. The eight gods of the first order at Memphis were:—1, Ptah; 2, Shu; 3, Tefnu; 4, Seb; 5, Nut; 6, Osiris; 7, Isis and Horus; 8, Athor. Those of Thebes were:—1, Amen-Ra; 2, Mentu; 3, Atum; 4, Shu and Tefnu; 5, Seb; 6, Osiris; 7, Set and Nephthys; 8, Horus and Athor. The gods of the second order were twelve in number, but the name of one only, an Egyptian Hercules, has been preserved. The third order is stated to have comprised Osiris, who, it will be seen, belonged to the first order.

Cases 1–12. The figures in Cases 1–11 are arranged simply as illustrations of mythology, and without reference to their original purpose. Those which are of wood and stone were found generally in tombs and temples; those of bronze and silver were principally votive; whilst the small figures in gold, porcelain, and other materials, were worn as amulets, employed in private worship, or attached to the mummies of the dead.

The upper row in the cases contains the larger figures, the next those in bronze, the third those in porcelain, and in the lowest are the larger figures in various materials. Among them may be noticed the following:—

In Cases 1–13. Amen-Ra in silver; in a shrine of the age of Sabaco, B.C. 750; Ra (*The Sun*), worshipped at Heliopolis; Ptah (*Vulcan*); Sekhet or Bast (*Bubastis* or *Artemis*); Neith (*Minerva*); Nefer-Tum, son of Ptah, Iemhotep Imouthes, or Aesculapius; Thoth (*Hermes* or *Mercury*), the goddess Sothis, or the Dog Star; Osiris, the judge of the dead, Isis, Nephthys, Horus, Anubis, the Genii of the Hades, the god Bes, and Thoueris.

Cases 14–18. The worship of animals was subordinate to that of the gods, and they were supposed to be incarnations of the souls of the deities. The worship is said to have been introduced by Kaiechos, a monarch of the second dynasty. The animals were attached to the temples of their respective gods, kept in shrines, or places provided for them, and their actions interpreted as ominous. The principal sacred animals were the cynocephalus ape, the lion, the cat, the dog

or jackal, the bull, the white cow, the ram, the sheep, the goat, the hare, the hippopotamus, the shrew-mouse. Amongst birds, the hawk, the vulture, the ibis, and the goose. Of fish, the eel, the latus, the lepidotus, the phagrus. Of insects, the scarabæus; and of reptiles, the crocodile, the uræus, or cobra di capello snake, and a larger snake like the boa. The sacred animals were fed, and taken care of with luxury, and all the animals, where any species was worshipped, were protected and not killed. It was death to slay intentionally a sacred animal, and accidentally killing them entailed punishment, and required absolution. After death they were carefully embalmed, and deposited in mummy pits, or in tombs specially reserved for them. The reason of their worship is involved in much obscurity, and was supposed to be owing to their utility to mankind; or to their peculiar physical qualities indicating symbolically the deities to which they were sacred; or to the tradition that the gods formerly changed themselves into the shapes of animals. The rivalry and the quarrels of the different towns about their sacred animals gave rise to fearful conflicts. Several examples of the different animals will be found in the cases, and also specimens of sacred emblems.

II. CIVIL SECTION.

Cases 21–28. Votive figures of bronze, with rings, suspended to the walls of temples; wooden figures deposited in tombs with the deceased; and small figures of glazed steatite or porcelain, used as pendants or parts of vases. Some are portions of models of boats or furniture. The Egyptians particularly excelled in wood carving, and many of these small figures are executed with much truth and delicacy. Stone figures, portraits of deceased persons. The votive figures deposited in the tombs were, no doubt, intended for portraits of the deceased, in the costume, dress, and style of the class or the period to which they belonged. Carved figures of wood of great merit have been found as old as the fourth dynasty. Many were votive, and have on the pedestals dedications to different deities on behalf of the deceased.

The most remarkable are some figures of kings, of a priest or baker carrying bread, and finely executed figures of females.

Case 29. Pillows—See furniture.

Cases 29–39. The furniture of the ancient Egyptians consisted principally of rich beds or couches, with their beds or mattresses, pillows and cushions, and wooden head-rests, footstool-stands, tables and chairs, both with high and low back; or folding-stools like the Greek *okladias;* boxes for holding clothes, and other objects. From the earliest period high-backed and other chairs were in use, and at the time of the 18th and 19th dynasties were imported as tribute from Ethiopia. Pillows of stone and other objects are represented in coffins of the 11th and following dynasties.

Cases 40–43. Bricks, *tebi*, made in a mould, of sun-dried clay mixed with straw, pounded pottery and other materials. Bricks vary in

dimensions from 1ft. 8in. to 1ft. 3in. long, and are in thickness from 8½in. to 4½in., and weigh about 16lbs. The largest are those of the earliest dynasties before the 6th, and they become of smaller dimensions under the 18th and following dynasties. At the earlier period rude marks, spirals, curves or devices, made by pressing the finger or fingers of the hand into the moist clay, were impressed on the bricks; but from the time of the 18th till the 22nd dynasty (B.C. 1600 to 900) stamps were introduced of an oval or square shape, having in relief the prænomen or name of the monarch, or the names and titles of the persons for whose buildings or constructions they were made. Among them are bricks from the Pyramids of Howara, Dashour, and Illahoon, and others with the prænomens of Thothmes III. and IV., B.C. 1600; Amenophis III., about B.C. 1500; and Rameses II., about B.C. 1332.

In this case are exhibited a bronze stand or altar, and the model of a house.

Cases 48–53. Sycamore wood covered with linen, and a coating of lime smoothed and faced, on which writing was painted; slices of calcareous stone, extensively used for memoranda, literary fragments and other compositions; these were trimmed and faced. Slices of calcareous stone with inscriptions and drawings.

Case 54. Pectoral plates attached as a pendant to the neck or throat of a mummy. They are principally in shape of a pylon or other small building.

Cases 54–59(A.) Networks formed of various coloured beads and bugles which covered the external wraps or bandages of the mummy. Scarabæus of the same material, with outstretched wings, the 4 genii of the Karneter or Hades.

Case D. and I. Glazed tiles from the site of Tel el Yahoudeh, or "Jews' Mound," the supposed *Vicus Judæorum*, or Oneias. In using this mound as manure for the adjacent lands, many fragments of glazed tiles and porcelain were discovered, many with the names and titles of Rameses III., B.C. 1200.

Case E. A small collection of ancient glass of different epochs. Glass was used for small vases for holding unguents, perfumes, or paint for eyebrows and lashes. It was generally opaque or semi-opaque, with light or dark blue back-grounds, and feather or wavy lines of yellow, light blue and white colour running in horizontal bands on the surface round the body of the glass. These vases are as old as the 18th dynasty, and if not made at Thebes and Memphis, were imported from Tyre or Sidon. Larger vases with conical bodies and long necks, are of the age of the 26th dynasty. Besides vases, beads, bugles, figures of deities, &c., were made of glass.

Case G. Objects of dress or adornment placed on the person, consisting of wigs, caps, tunics, or gowns, girdles and sandals, earrings, hair-pins, necklaces, bracelets, finger-rings, anklets, and other objects. The pins are those used in preparing the toilet, and pots or vases for holding unguents, perfumes, and colouring matter for the eyelids and brows, combs, mirrors, tweezers, razors for shaving.

Case H. Scarabæi, *kheprr;* also amulets of several other shapes,

such as hedgehogs, hippopotami, fish, rectangles and ovals, circles, the human head. The scarabæus was supposed by the Egyptians to be only male, and was used by preference for the bezels of rings. It is represented standing on an oval base, on which is engraved in intaglio the subject of the seal. The subjects are the name or figure of a deity, the patron of the wearer, the name and title of the monarch in whose reign or service he lived, sacred animals, his own name and titles, mottoes, or short sentences, and sometimes only scrolls and other ornaments. The materials of which the scarabæi were made are amethysts, carnelian, jaspers, &c.; but the greater number are of a white steaschist or steatite, which has in many instances been coated with a blue or green frit or smalt, sent to the furnace and glazed. In dimensions they vary from $\frac{1}{8}$ to 3 inches long, but large scarabæi of the last-mentioned size are only found at the time of Amenophis III. of the 18th dynasty. At the time of the 12th dynasty, cylindrical signets like the Babylonian, but of glazed steatite, came into use. The use of these scarabæi prevailed from the 4th to the 26th dynasty, but did not continue much later. When set in rings of copper, silver, or gold, their use was for sealing letters and other documents, for which purpose a lump of fine wetted clay of the requisite size was used, or for necklaces or bracelets. Those in porcelain, which are more uncommon, were worked in the network, and other sepulchral ornaments. These objects are exhibited with their bases upwards, to show the inscriptions.

Case H. Finger and signet rings, made with solid or revolving bezels, often of rectangular shape, and with the name of the monarch inscribed upon them. Some of solid gold, others with glass or cylindrical bezels of hard stone. Rings with swivel setting, others of gold, silver, bronze, carnelian, or jasper, made of a solid piece of metal, with an oval bezel engraved in intaglio with the name of a deity, king, or person. Finger rings of coloured porcelain, with bezel and inscriptions, some of which bear the names of kings of the 18th and 19th dynasties, were probably only employed for funeral purposes.

SECOND EGYPTIAN ROOM.

Cases 48–53. The Egyptians used different kinds of stone for making bowls, jugs, and other vases, destined to hold the liquids and other substances offered to the gods, or otherwise employed for religious and private purposes. The principal materials used for vases were granite, diorite, steatite, serpentine, and alabaster, or arragonite, a kind of stalagmite of great beauty, of a creamy-white colour, and more extensively employed than any other material, especially for vases of the toilet. The kind in use at the earliest period of the 5th and 6th dynasties was plain, and of one uniform layer; but about the 25th dynasty a zoned arragonite of yellow colour, and many layers, came into use. The principal shapes are a hemispherical vase, with wide open mouth, for holding wine; basins; cylindrical vases with wide rims for holding unguents or oils; an

elongated vase with pointed foot, also for holding unguents or perfumes; a vase with cylindrical body, large flat lips and mouth, often employed for holding cosmetics; and vases in shape of the wine-jugs, the Greek *olpe* or the *oinochoe*, the two-handled *amphora*, the drop-shaped *alabastros*, and the *phiale* or saucer. On many of these alabaster vases the names of the monarch in whose reign they were made, and of the person in whose tomb they were deposited, and even the amount of their capacity, or their dedication for sepulchral use, are incised in hieroglyphs. The alabaster vases appear to have been highly prized. They had covers of the same material, and were used only for domestic purposes by the upper classes.

Amongst the specimens in this case the most remarkable are an alabaster vase, 4,603 shelf, inscribed with the name of Unas, of the 5th dynasty, B.C. 3300; a jar, 4,516, of the same; a calathus-shaped vase, 4,491, of Merenra, and of Neferkara, 4,492, monarchs of the 6th dynasty, about B.C. 3200; silex fragment, 4,498*b*, with the name of Apepi, a shepherd king, about B.C. 1700; 4,469 and 4,676, with the name of Aahmes I., B.C. 1700; 4,498, with that of Thothmes III., B.C. 1000; cover of a vase, 4,672, with the name of Amenophis II., B.C. 1566; 4,701, vase of diorite, with the name of the queen, Amenartas, B.C. 670; vase of shape of Greek alabastros, with the name of Nekau II., B.C. 612, the Pharaoh Necho; 4,631, alabaster tablet with the name of Atai, a priest; 4,659, vase of liquid capacity, with its contents inscribed, from the desert of Serkia.

Cases 54–57 (2nd Shelf). Porcelain vases are principally of a blue or green colour, and are chiefly in the form of basins or bowls, or tall cups on a stand or stem, shaped like the flower of a water-plant. Some were employed for perfumes or unguents, and had a flat, slightly convex body, and a small neck, like the flower of the papyrus, often supported at the sides by two sitting apes. Others were cylindrical, in shape of unguent-vases. The bowls and basins were frequently ornamented with figures of persons, animals, water-plants, and other subjects. Small vases of this material in shape of animals for the toilet were made also of porcelain, traced in a dark outline. Some vases were inlaid, or glazed in various colours; and yellow, violet, white, and other colours are found to have been so employed. The use of porcelain was certainly as old as the 18th dynasty, when the blue colour came into use; but at the period of the 26th dynasty a pale apple-green coloured ware came into use, and continued till the time of the Greek and Roman rule, when jugs in the shape of the *oinochoe* or wine-bottle, ornamented with figures in relief, were fabricated, and bore incised inscriptions with the name of the reigning monarch. It was not uncommon, as appears from the fragments discovered at the Sarabut el Khadem, near Mount Sinai, to place the name of the ruling monarch on the porcelain vases used in palaces or temples. Like the alabaster vases, those of porcelain were exported, and are found in the same localities, whither they had been carried by trade, or general intercourse. They are found in the tombs. Porcelain was extensively employed for other purposes, as will be seen in the other divisions of the collection. The beautiful blue colour

is due to the use of copper. The vases of stone and porcelain had often dish-shaped or convex covers fitting into the mouth.

The most important specimens of this section are—

No. 4,762. Glazed steatite vase inscribed with the titles of Thothmes I., about B.C. 1633. From Thebes.

No. 4,796. Lavender-coloured bowl with titles of Rameses II., about B.C. 1332.

No. 4,799*c*. Bright blue *calathus* vase inscribed with the name of the Princess Nasikhonsu, about B.C. 1000.

No. 4,797*a*. Blue porcelain ewer with spout of the kind called *namms*, inscribed with the name of Amen-em-apt, priest of Amen, and scribe or painter, about B.C. 1000. From the Deir-el-Bahari.

No. 4,786. Blue porcelain jar with cover inscribed with name of the superintendent of the treasury of Thothmes III., about B.C. 1600.

Nos. 4,767–4,778. Green porcelain flasks with seated apes and collars and invocation to Ptah, Nefer Tum, Neith, Amen Mut and Chons, to give a new or happy year to its possessor, supposed to be new year's gifts, about B.C. 580.

No. 4,766*d*. Bluish-green porcelain fragment of a vase with titles of Tirhakah, about B.C. 693.

No. 4,766*a*. Green porcelain vase with titles of Amasis II., about B.C. 527.

No. 4,766. Green porcelain fragment of a box ornamented with figures of winged bull and lion, with prenomen of Amasis II., about B.C. 527.

No. 4,765. Green porcelain toilet vase in shape of an ibex and lion, about B.C. 527.

Nos. 4,764–5. Green porcelain vase in shape of hedgehogs, about B.C. 572.

No. 4,790. Blue porcelain bowl ornamented with a pool and water-plants, probably about B.C. 1200.

Nos. 4,799*a*–*b*. Blue porcelain goblets in shape of flowers of a water-plant.

There are besides in this division several fragments of vases from the Sarabut el Khadem. Many of these are inscribed with the names of monarchs in whose reign they were made, and amongst them will be found Nos. 13,207, 13,268, Amenophis III., about B.C. 1500; Nos. 13,199, 13,212–13,217, 13,231–13,238, Rameses II. about B.C. 1332; 13,200–13,204, 13,209, Menephthah, about B.C. 1300; Nos. 1,397, 1,398, 1,340–1,342, Seti II., about B.C. 1266. Nos. 13,218, 13,219, 13,220, Rameses III., about B.C. 1200.

Cases 54–69. Vases of different kinds of pottery were used by the Egyptians for domestic and other purposes. Vases of earthenware were in use at the earliest period in Egypt, and some in the collections come from tombs in the neighbourhood of the great pyramid erected under the 4th dynasty. The Egyptian vases are distinguished by their shape, which is not so elegant and refined as the Greek, and for the thickness of the substance of which they are made. They were either unglazed, polished, or painted, and when painted the colours

were laid on in tempera. Some vases have the names of the possessors inscribed on them, and a few were imitations of those in more costly material. They were made on the potter's wheel, and were rarely stamped out from the moulds. For stoppers they appear to have had lumps of unbaked clay tied over with linen cloth by a cord passed round the neck. Various objects were deposited in the vases, such as edibles, bread, fruits, liquids, drugs, oils, wine, water, salt, and salted food, and occasionally papyri, beads, figures, and the like.

Cases 70–72. Vases in bronze consist of jugs or ewers with long spouts for pouring out water, washing-vases or basins, of the shape of the flower of a water-plant, small jugs, *khenems*, with spout, for holding oil, cauldrons with handles, libation vases, the bowl and end of the handle of the *amshoir* or censer, and situlæ or buckets, with handles, for holding water in the temples, often represented in later works of art in the hands of the goddess Isis. Little votive situlæ or buckets have in relief the figures of the god Amen-Horus, or Amsi, and other deities, adored by a worshipper. No. 5,297*a*, bronze censer; Nos. 5,296–97, bowl of another king kneeling, and handle in shape of hawk's head; Nos. 5,303–30, situlæ of Petamennebnesta, with adorations to deities, about B.C. 520; No. 5,315, model of a table with vases inserted, with the name of Atai, a priest, about B.C. 2200; No. 5,332, cauldron; 5,333*a*, tap with lion from Thebes.

Cases 70–72 and J. *Fishing Implements.*—The rod was short, and of one piece. No float was used, but ground-fishing with bronze hooks was practised, or a bident spear was thrust into the fish; sometimes the spear was replaced by a kind of feathered arrow, with line attached, like a harpoon. The hippopotamus and the crocodile were harpooned with a spear, having a barbed head of bronze, fitted by a ferrule to the shaft. The ferrule had at its side a ring to attach the cord, which ran over the forked end of the haft and was rove on a reel.

Cases 73–74. *Food, Fruits, and Seed.*—The ancient Egyptians ate different kinds of meat, especially the flesh of oxen and calves, the goat, *kahs*, the antelope, the ibex, and the leucoryx, *mahut;* not, however, the sheep, though the hyæna, *hetu*, was occasionally eaten at an early period. Amongst birds, various kinds of waterfowl, consisting of cranes, *t'a*, geese, *samen* or *khen*, and ducks, *ru*, were used for table, as also was the pigeon, *ment*, but not the domestic fowl, with which the Egyptians were unacquainted. Fish, *rami*, of which various kinds are mentioned, muddy and insipid, were used by some classes, although rejected by the priests, and therefore deemed less pure. They were eaten raw, or were salted and preserved. Bread was principally if not wholly made of barley, *bat*, either in flat circular cakes, like biscuits, or in triangular and conical forms, and sometimes in shape of animals and other devices, as modern pastry. The principal fruits which were edible were grapes, *alulu*, figs, *teb*, the date, *nebs*, that of the doum palm, *kaka*, the heglyg, *asher*, the pomegranate, *remen*, and the olive, *t'et*. Amongst vegetables, the gourd or cucumber, the onion, *hut*, the root of the papyrus, *t'ama*. At an early period the Egyptians drank milk and wine, *arp*, of various kinds, as fisherman's wine, wine

of Northern Egypt, &c.; but in later times beer, *hek*, which, introduced from Asia and made of red barley, *bat tesher*, was a more favourite beverage. Water was of course used. Amongst the objects of this division will be seen No. 5,349*a*, a bowl of fish; No. 534, a stand of palm leaves and papyrus, and two trussed ducks and biscuits from Thebes; No. 5,340, a cake of bread in the shape of the head of a crocodile; No. 5,363, a red bowl of barley meal; buds of the mimosa, castor-oil plant, and henna.

Cases 72–78. *Agricultural Implements.*—The cultivation of the land by the Egyptians was carried on by the plough, with its share made apparently of bronze, *akesu*, drawn by oxen or horses. The plough had no coulter or wheels, and the draught was from the shoulders or head by a yoke made of wood and cord; a pickaxe of wood was also used for digging up the ground. The seed was generally carried in a square basket. Water for irrigation was either raised from a well by a long pole or a pivot, the pole having at its end the bucket, tied by a cord to dip into the well, or else carried in jars, like modern milk-pails, fitted by a strap or cord to the end of a yoke passing over the shoulders. For reaping the corn the labourer used sickles of bronze or iron, with wooden handles. A hackle was used for some seeds. Corn was generally trodden out by oxen.

In this division are No. 5,402, rope and steps of a rope-ladder; 5,407, hoe; 5,408, pickaxe; 5,413–14, wooden pole with the leather strap belonging to it.

Cases 75–77. *Boxes and Spoons.*—In this section are the various boxes used by the ancient Egyptians for holding different articles of the wardrobe, toilet, or kitchen. Boxes, *teb*, made of various materials, as wood, reeds, palm fibres, papyrus, and ivory; the more costly were either gaily painted with colours, or were inlaid with ivory, porcelain, and other substances. They were used for holding the objects of civil life, and are to be distinguished from others in the sepulchral division, employed for the purpose of holding funeral objects. With them are arranged some of the spoons or little boxes employed for the toilet, often in the shape of animals and fruits, and combining a kind of bowl or spoon of circular or elliptical shape. The following are the most remarkable: No. 5,918, box of papyrus; No. 5,901, box with vaulted lid covered with ivory and annular ornaments; No. 5,910, part of a painted box with the name of Pepisetheb, about B.C. 3,200; No. 5,946, ivory box in shape of a duck throwing a fish to two ducklings; No. 5,956*b*, wooden toilet box in shape of a young female holding a waterfowl; No. 5,953, double spoon in shape of cartouches, holding wax, supported by Bes or Bessa; No. 5,898*a–b*, part of a box inlaid with porcelain and ivory.

Cases 78–79 and J. *Instruments of Painting and Writing.*—Writing materials consisted of the palette, writing-desk or inkstand, a rectangular slip of alabaster, ivory, porcelain, or wood, about 16 inches long, 2 wide, and ¼-inch thick, at the upper part of which are two or more oval depressions or wells, occasionally with the emblems of cartouches, to hold the red and black ink used by the scribe. At the lower part of the palette is a hole or groove, in which were placed the writing-

reeds, *kash*, split at one end, but not cut to a point as a modern pen or brush. The Egyptian rather painted than drew the characters he wrote. The slip that held the reeds occasionally has a sliding cover to give readier access to them. For painting, rectangular palettes of wood with numerous wells, or of porcelain with small vases for holding the various colours, were used. The principal colours were a red and yellow ochre, blue and green frits of oxides of copper. The white is plaster, the black is animal carbon, the brown is either mixtures of black and red, or a natural earth. The vehicle is apparently gum arabic, and other gums. The materials used were calcareous stone, tiles, wood prepared with a layer of cloth and plaster, linen, leather, and papyrus, a reed cut into thin slices and rolled out, the Egyptian paper, the last being most extensively employed. They used also a small *calathus*, or jar-shaped pot, for holding water, knives to cut the reeds, bags to contain their writing implements. The letters and documents were rolled up into cylinders, placed in leather cases for safe transmission. Letters were accompanied by seals of clay placed on the cylindrical fold, and bearing impressions from scarabæi. The painter used slabs and mullers for grinding the paint.

Cases 75–80 and J. *Arms and Weapons.*—These include wands bearing various names, as the *ba*, *ab*, *kherp*, or sceptre, held in the hand. All persons of rank occasionally held or used a long stick or wand, about four feet long, while smaller ones were used for other purposes. With the short stick, *batana*, the bastinado was administered. Sticks were occasionally inscribed with lines of hieroglyphics, containing the name and titles of the possessor, and an address to the stick which had supported the owner in his old age. The weapons, both offensive and defensive, were the bow and arrow, the war-axe, the mace or club, and the short sword or dagger. For defence, the shield, made of leather, breast-plates of quilted linen, and, at a very late period, armour made of the skin of the crocodile.

Cases 77–81. *Workmen's Tools.*—Stone hammers of an unknown date have been found near the mines of the Wady Magarah, and some have supposed that the Egyptians used flakes of flint, set in handles, as chisels to carve calcareous stone and other tender materials. The mason used bronze chisels, wooden mallets, and stone polishers; the carpenter, a wooden mallet or hammer, bronze saws, chisels, adzes, hatchets, drills, bradawls, and other tools. Nails were of bronze, but the sides of boxes and coffins are generally secured by wooden plugs, and, for glue, gum or a kind of isinglass was employed. Articles employed by brickmakers, plasterers, whitewashers. The brickmakers used moulds, probably of wood, for making the bricks, stamps to impress on them the requisite name or inscription, pickaxes to break up, and vases for the water to mix with the clay, yokes across the shoulders to carry them to their destination, plumblines to keep the walls perpendicular. In the time of the 18th and 19th dynasties foreign captives under Egyptian superintendence were employed; and the hardships suffered by the Hebrews under their Egyptian taskmasters during their

sojourn in Egypt, as described in the Pentateuch (Exodus i. 14), prior to the Exodus, indicate the tyranny exercised over the unhappy peoples reduced by the Egyptians to servitude. The plasterers used the adze and spatulæ for laying the plaster on walls of clay mixed with straw, smoothers to flatten the surface, coarse brushes of palm fibres and paint pots to whitewash and colour it. Amongst them will be found No. 6,032, wooden mallet; No. 6,048, bronze adze; Nos. 6,659–60, model of a hatchet and adze with name of Thothmes III., about B.C. 1600; Nos. 6,112*c*–6,112*b*, bronze chisels.

Cases 82–85. Div. 3. *Latrunculi, or Draughtsmen.*—The ancient Egyptians had several games, and amongst them two played something like the modern draughts. The games were called *sent*. They used a board divided into 30 squares, disposed 3 one way and 10 the other, and another of 20 squares, 12 of which were arranged in 4 rows of 3 squares, from the middle square of which started a perpendicular line of 8 squares. They were played by 2 players, each of whom had 5 or 6 pieces of a different shape, colour, or device to those of his opponent. They were generally conical, and called *abu*. The game was in use from the 5th dynasty till the Roman Empire, and is supposed to have been invented by the god Thoth, who played with Isis at it, as subsequently did Rameses III., or Rhampsinitus, with the goddess Isis in Hades. Besides the game of *sent* there was another game called *tau*, or "robbers," and a third called *han*, or the "vase," played with moveable pieces on a circular board with concentric lines. These games are supposed to have some relation to the Greek *petteia*, or *diagrammismos*, and the Roman *duodecimscripta*, or 12 squares, and *latrunculi*, "robbers," or draughts. The Egyptian draughts are generally conical, and of wood or porcelain. The Romans used circular convex pieces made of glass. There are many varieties of the Egyptian *abu*, or draughtsmen. No. 6,413*a*, with a human head; No. 6,414, with the name of Necho II., about B.C. 612; No. 6,414*b*, with the head of a jackal; No. 6,414, with the head of a cat. In this Case are also exhibited modern models of the boards on which the games were played.

Div. 2. *Toys.*—The Egyptians had toys for children consisting of dolls made of wood and bronze, some with moveable arms, like the Greek *neurospasts*; figures of various kinds, such as a man making bread; birds; crocodiles, with moveable limbs like those in use at the present day; balls made of porcelain, palm leaves, or white leather filled with chaff; vases; knives, or pointed sticks, for sticking into a wooden block. Altogether only a few toys have been found in the tombs, but the use of balls for play is as early as the 12th dynasty, about B.C. 2220. The following are the most remarkable: Nos. 6,389–6,400, porcelain models of balls and fruit; Nos. 6,459–6,464, wooden dolls, one with hair made by bugles of sun-dried clay and face of black clay; No. 6,465, a completely carved doll; No. 6,466, a moveable head of a bird; No. 6,467, ball of plaited fibres of palm leaves; No. 6,470, ball of white leather filled with chaff; No. 6,470*a*, ball of scarlet leather.

Cases 82–85. Div. 2, and K. *Musical Instruments.*—The invention

of musical instruments, according to the Egyptians, was due to the gods. Thoth, or Hermes, invented the lyre, Neith, or Minerva, the flute. The god Bes is also seen playing on the trigon or triangular harp, or tambourine, and Athor, or Isis, on *sistra*. The harp, *ben-t*, was made of wood of various sizes and shapes, having from 4 to 22 strings of catgut; lutes and other intermediate instruments had from 5 to 10 similar chords; lyres, some with sounding-boards of the actual tortoiseshell, were also made of wood, with parts carved in the shape of the heads of gods, kings, and animals; the guitar, *nefer*, or *nabla*, had from 2 to 4 chords, and was ornamented with tassels; the single and oblique flute, *seba*, and the double flute, *namms*, were also of wood, with mouthpieces; cymbals were of bronze; maces, or castanets, were of metal, bone, or wood; the sistra, *sishesh*, of silver and bronze.

Linen.—Linen was entirely made of flax, no cotton, as once supposed, having been used, although woollen fabrics ornamented with embroidered patterns have been occasionally found in the tombs. The linen was made in long, narrow lengths, and used for dress, armour, and also for the operation of wrapping up the mummies, both old clothes and new linen having been employed for the purpose. At the time of the Romans four kinds were famous, the Tanitic, Pelusiac, Boutic, and Tentyritic, and extensively exported. Of the specimens which have been examined some are as fine as Indian muslin, while others are as coarse as canvas, and show 80 threads in the warp to 40 in the woof, or 120 threads of warp; the finest being 152 threads in the warp and 71 in the woof. The linen was originally very white, and generally had a selvage at the end dyed with indigo; while the whole linen was sometimes dyed red with the *carthamus tinctorius*. Sometimes, but rarely, linen with patterns and colours is found.

Cases 87–91. Sepulchral cones; conical bricks of baked terracotta, internally black, but red on the exterior, in length about 9 inches, and 3 inches diameter at the base, on which are stamped, in relief, hieroglyphs of the names and titles of a deceased, to whom they are said to be dedicated, are found about the tombs of Thebes, especially those of the Drah Abu'l Neggah. Amongst them are No. 9,651, cone of Merimes, prince of Kush, or Aethiopia, about B.C. 1500; No. 9,672, of Neferhebf, priest of Amenophis II., about B.C. 1566; Nos. 9,462, 9,711, of Khonsu, a chamberlain and fan-bearer; No. 9,735, of Aba, a chamberlain, about B.C. 750; No. 9,717, of Ra, a royal scribe; No. 9,729, of Tsaru, a military officer.

Sepulchral tablets, *huta*, were used for the same purpose as tombstones and sepulchral monuments at the present day, but were placed inside the tombs, and not outside, or in the open air. They are of different materials, as granite, sandstone, alabaster, and limestone; and of different sizes and shapes, square, rectangular, and either pointed or rounded at the top; those of square shape often representing the entrance or cornice. At a later period (about the 22nd dynasty, or in the 9th and 8th centuries B.C.) wooden tablets made of sycamore were substituted. These tablets are generally rounded

above, and surmounted by a wooden figure of the Bai, or Soul, and stand on a pedestal of two small flights of steps, into which they are inserted. They have been covered with linen, coated with plaster, on which have been painted in tempera the vignettes, or picturés, and inscriptions. The principal subjects represent the deceased attended by his mother, wife, sister, or brethren, standing in adoration to the boat of the Sun, or to the solar deities Ra, Sekar, or Socharis Tum, Atum, or Tomos, and Osiris, either alone or accompanied by his wife Isis; Nephthys, Anubis, Amset, Hapi, Tuaumutf, and Kabhsenuf, and other sepulchral deities. The texts accompanying these scenes are the names and titles of the deities, and of the deceased, usually placed in the scene along with them, and a larger inscription, in horizontal lines of hieroglyphs, placed under the scene, being a *proscynema*, or an address or prayer to the principal deities to confer the usual benefit of food, permission to pass from Hades, or off the earth, and for the soul to go to heaven, or the empyreal regions. Some inscriptions are addresses, or hymns to the Sun. The name of the deceased on these tablets is preceded by the title of *Osiris*, into whose condition he was supposed to pass after death; but about 100 B.C. females began to have the title of *Athor*, or the goddess of beauty, prefixed to their names.

On Shelf 2, No. 8,490, painted tablet with adorations to Osiris, Isis, Nephthys, and genii of the dead; No. 8,501, tablet with adorations to the goddess Mersekar, as a plumed snake by Aiemtape, a female; No. 8,497, tablet with adorations to Ptah by Penneb, an officer; No. 259, tablet with the ram of Amen-ra; No. 8,497, tablet with adoration to Set by Aapehti, a functionary.

On Shelf 3 are the wooden tablets No. 8,475, tablets with adorations to Osiris, Isis, and the four genii from Tetho (Teos), about B.C. 360; No. 8,541, a tablet with adorations to Ra by Nekhtmutf, about B.C. 750; No. 8,447, tablet with adorations to Ra by Tua, priestess of Amen; No. 8,527, tablet with adorations to Osiris by Petamen, a priest of Amen, encharged with the works.

On division 4 are boxes for holding *shabti*, or sepulchral figures; amongst them No. 8,459, inscribed with formula for Tetamenasanth, a priestess; Nos. 8,594, with Apu, a corn-meter, adoring Osiris; No. 8,527, with Mutpenna, a priestess of Amen, adoring Osiris and Isis.

Cases 92–99. Jugs of the Ptolemaic period, glazed and terracotta vases and bows, wooden pyxis covered with ivory plaques, coloured and other objects of the Greek and Roman period.

Roman period. Table Case B. Collection of terracotta and porcelain models. Fragments of vases containing pictures of animals, patterns, &c.; fragments of vases containing inscriptions in Greek, wax tablets for writing, wooden and other tesseræ in Greek and demotic, mummy bandages sealed with leaden and waxen seals, &c. Sections 93–95 contain a number of lamps of the Roman period, parts of cartonages of mummies, and two portraits of Græco-Egyptian females painted in encaustic on panels placed on outer bandages of mummies.

Table Case C. Collection of bronze figures, gnostic and other gems,

bronze objects from Palestine, lamps and other objects from Bethlehem, Samaria, and Jerusalem, Greek and other inscriptions on pieces of stone, 4th-century terracotta lamps, fragments of pottery with Coptic inscriptions, bronze mirror, disks, &c.

Table Case J. Egyptian scribe's pallets with inscriptions in hieroglyphics; fragments of hieratic papyri, and pens. Bronze hatchet with name of Thothmes III., B.C. 1600, daggers, knives with flint and bronze blades, wooden pulley, flint and bronze arrow heads and other war weapons. In the lower division typical specimens of pottery.

Table Case K. Egyptian linen, plain and embroidered in colours with various designs. Parts of bandages of mummies, fringed sheets, fragment of linen containing part of the book of the dead, linen bag, bronze and other sistra, bronze flute with demotic inscriptions, ivory castanets in shape of arms and hands,. In the lower divisions of the Case are sepulchral jars with covers made in the shape of the heads of Amset, Hapi, Tuamutf and Kabsenuf, the four genii of the Ameuti, used for holding the viscera of mummies; specimens of the natural products of Egypt, and portions of flint weapons.

Table Case F. Objects in bone and ivory, chiefly of the Roman period. Amongst these are No. 13,961, a plaque with Aphrodite or Venus; No. 13,962, another with Apollo; No. 13,963, with Bacchanal orgy; No. 13,964, ticket for the theatre with tragic mark; No. 13,965, ticket inscribed Berus or Verus; No. 13,966, bone handle of knife in shape of lion; No. 13,967, same in shape of chimæra.

On the other side objects in lead, chiefly toys or votive of the Roman period, silver bracelets; No. 1,207, terminating in heads of goats, fragments of leaves, gilded, from crowns.

THIRD EGYPTIAN ROOM.

III. SEPULCHRAL SECTION.

One of the most remarkable classes of Egyptian antiquities is the mummies or dead bodies, prepared by salt, bitumen, cedar oil and other substances, so as to resist decay and the ravages of time. The reason of the process is unknown, but it is supposed to have been either sanitary, or to enable the soul, after it had passed through its transformations for 3000 or 10,000 years, to return to the body. Immediately after death the corpses of men were delivered to the eviscerators, *paraschistæ*, or preparers, *taricheutæ*, and removed to their establishments; a line was drawn on the right side, which was opened by an Æthiopian stone knife, the viscera were removed, and either placed in four Canopic jars dedicated to the genii of the dead, packed in separate bags and laid with the mummy, or else were thrown into the river. The brain was extracted by a curved bronze instrument, and the body then treated according to the practice of the period, or

the wealth of the family. The corpses of females were mummied at their homes. In the days of Herodotus three modes were employed. The first, or more expensive, cost a talent (about £244), in which, after the preliminary operations, the body was bathed in palm wine, filled with cassia and other drugs, then plunged in natron for 70 days, and finally wrapped in linen bandages and a cartonage. The second process cost 20 *minæ*, or about £81. In this process the brain was removed, the viscera injected with cedar oil, and the body was steeped in natron for 70 days. An examination of different mummies shows, however, that there was a great difference in the mode of preparation. The brain, when extracted, left the skull hollow, and sometimes the nostrils were plugged with pledgets, the eyes were sometimes removed, and their places supplied by others of ivory and obsidian; the hair was also often removed, and made into an oval packet, covered with linen and bitumen. The flank incision varied in length, and was covered by a tin plate, in which a symbolic eye was engraved. The viscera were separately embalmed, placed in Canopic jars laid outside or in the bellies of the mummies. Silver gloves or stalls were placed on the fingers to prevent the tearing off the nails, or else they were secured with thread. The bodies were laid straight, the hands at the side, on the breast or groin, so as to be symmetrical for bandaging, and distorted forms were straightened for the operation. At different periods portions of the body were gilded, and the fingers sheathed in silver stalls to protect the nails. When finally prepared, the bodies were wrapped in linen bandages, principally strips of three or four inches wide, several yards in length, laid on wet, and kept level by pledgets. These bandlets had mystical names. Remnants of old linen were extensively used for the purpose; as many as 400 yards are said to have been employed for one mummy. The bandages are generally coarsest near the body, and finest outside. Some mummies have an outer linen shroud dyed red by the *carthamus tinctorius*, and over that a net-work of porcelain bugles, amidst which figures of sepulchral deities and other emblems are introduced. On a few mummies of the earlier dynasties and of the age of the Ptolemies, portions of the Ritual of the Dead were written on the outer bandages after they had been laid on. Other mummies have leather straps crossing the shoulders and breast, and stamped at the ends with the names and figures of kings of the 20th and following dynasties, standing in adoration to Osiris or the god Khem or Amen-Ra. A very common mode of ornamentation was the cartonage, composed of 20 or 40 layers of linen tightly pressed and glued together like pasteboard, and covered with a thin layer of stucco. This was modelled in shape of the figure of the dead, with a pedestal laced up or closed behind, and appropriately painted with colours in tempera, with figures of deities and inscriptions. When bandaged the mummies were generally deposited in coffins and sarcophagi; the coffins were of wood, chiefly of cedar and sycamore; and these again were either plain with inscriptions cut upon them, or else covered with a layer of stucco, painted like the cartonages in tempera. The sarcophagi were of hard stone, and the wooden coffins were placed in them. Sometimes there were three or more coffins fitting in one another like

a nest of boxes. The bodies of kings and persons of high rank or wealth were deposited in massive sarcophagi, or outer stone coffins of granite, basalt, alabaster, breccia, and other materials. These sarcophagi were either rectangular with cover, or else in the shape of the mummied body. Some are plain, but many are carved with scenes and inscriptions in relief or intaglio, chiefly extracts from the Ritual and other religious works. Considerable variety prevails in the range of subjects selected for the ornamentation of the coffins and sarcophagi, some due to the caprices or different tastes of the relatives of the deceased. The art was practised from 2000 B.C. to 700 A.D., and it has been calculated that about 420,000,000 bodies may have been thus prepared. The principal cemeteries were at Gournah El Assasif, the Deir el Bahari, and the Bab el Molook at Thebes, Abydos, the plains of Gizeh and Sakkarah, in the neighbourhood of the ancient Memphis.

The mummies of the period of the first six dynasties found at Sakkarah are enclosed in wooden coffins with human faces, placed in a rectangular sarcophagus of stone, and have only been slightly preserved, dropping to pieces on exposure to the air, and preserving only a faint smell of bitumen. Rectangular coffins of wood, with flat covers, are found about this period, the inscriptions outside deeply cut, but those inside painted in appropriate colours, or traced in red and black ink, being dedications to the gods and chapters of the Ritual. Besides these are pictures of the various articles of the wardrobe and attire, jugs of cosmetics, arms, &c. At Thebes, under the 11th dynasty, bitumen and drugs were used for the preparation of mummies, which are, however, yellow, and falling to pieces; they were deposited either in cases in shape of a mummy, hollowed out of the trunk of a tree, or in rectangular chests. They have the usual sepulchral dedications, and sometimes addresses of the goddess Isis and Nephthys to the deceased, considered as Osiris. The mummies of the 12th and 14th dynasties at Thebes, black, with flexible and dried skin, were placed in inferior coffins of the same kind. Under the 17th dynasty the coffins renew the style of the 11th, and some are yellow from head to foot. Under the 18th dynasty the coffins, which are in the mummied shape, are often painted with hieroglyphs and subjects in yellow upon a black ground, and the scenes on them are adorations to deities, especially Osiris, the goddess Nut, and other sepulchral deities, sometimes with adorations to the deified kings of the dynasty, especially Amenophis I.

From the 18th to the 21st dynasty, at Memphis, the mummies are black, and so dried that they break at the least touch; they were placed in granite sarcophagi more or less massive. At Thebes the mummies are exquisitely made, the bodies yellow, rather shiny, and very flexible; deposited in wooden coffins, generally sycamore, with tenons of sont or acacia wood. Sometimes as many as three are used, one within the other. Under the 19th and 20th dynasties the wooden coffins, more or less in imitation of the mummied human form, are painted in gay and lively colours; the person for whom the coffin was made has the title of *Osiris* or *Osirian* prefixed to his name. The scenes represented are that of the final or great judgment before Osiris in the hall of the two truths, the goddess Nut imparting the waters of life, and

other deities of Hades. Another kind of coffin in use at the time of the 20th dynasty is distinguished by its yellow colour or varnish, and by mystical scenes principally relating to the Karneter, or Hell, and its deities. In all these coffins the paintings, drawings, costumes, and proportions of the period to which they belong often enables their age to be determined. The coffins of the 21st dynasty, 1000 B.C., are rare, but resemble those of the preceding dynasty in their yellow colour and general detail. Amongst the distinguishing marks are the alteration which took place in the conical object placed upon the head; the goddess Nut is represented upon the breast; they are inscribed with chapters of the Ritual, and have the figures of the deities belonging to the chapters. At the time of the 22nd dynasty, B.C. 900, the coffins are often of plain cedar, and not covered with a coating of lime or plaster, and have the figures and inscriptions painted and inscribed upon the plain wood. In these plain coffins the mummies were often enveloped in a cartonage in shape of the mummied form, brilliantly coloured and gilded.

After the 21st dynasty the mummies at Thebes continue to show the perfection of the art; are enveloped in cartonages, and placed in wooden coffins, rather plain, with inscriptions, or else with a white ground, and scenes traced on them. The mummies of the cemeteries of Memphis of this period are poor and few. Under the 25th dynasty, B.C. 800, the coffins are still in the mummied shape, with coloured figures and hieroglyphs, covered with yellow varnish. The subjects are the Baht, or winged disk, the scene of the judgment before Osiris, the visit of the soul to the body laid out on its bier; the mummied hawk of the god Socharis. The Apis bull, sometimes bearing on its back the mummy of the deceased to the tomb, appears on the foot of mummies of this period. The coffins have in the interior the goddess Athor or the West at the bottom, and the Heaven under the lid. The mummies are in plain bandages. The mummies become better under the 26th dynasty, and are often placed in coffins which were laid in sarcophagi of granite, basalt, and other stone. At the period of the 26th dynasty, B.C. 600, the coffins are inferior in colouring and treatment, the colours paler, and the art inferior. The subjects resemble those of the preceding period; the goddess Nut on the breast, the scene of the judgment after death, that of laying out the mummy on its bier by Anubis, and the union of the soul and body, sepulchral deities. Later coffins than those of the 26th dynasty have similar representations, with chapter of the Ritual and sepulchral deities; and at the time of the 26th dynasty and later it was a custom for the shroud or underlinen coverings of the mummies to have inscribed in hieratic the Ritual, or extensive extracts from it, a custom prevalent to a less extent at all periods, shrouds of this nature having been found on royal mummies of the 11th and 18th dynasties.

Under the Ptolemies the art of mummification declined. Inferior ones at Thebes were often buried in the soil; the jaws were tied up, and plates of gold placed on the tongue; portions of the skin were gilded, and the bodies stained either black or of an ashen grey colour. At Memphis the use of stone sarcophagi still continued, and a new kind

of wooden coffin was introduced, the bottom of which was a flat board, into which fitted a vaulted cover, with pillars at the four ends, fitted by four tenons.

At the Roman period, and also earlier, the outer and inner coffins consisted of a flat board, over which was the cover, straight at the sides, and vaulted above with four upright posts. The paintings of the period are rude, and in the later style of art, but are representations of sepulchral deities and the judgment scene. The flat board has the goddess of the West, and on the interior of the vaulted cover the heaven is represented as a female extended at full length as if covering the mummy. At the sides of the heaven are representations of the twelve signs of the Greek Zodiac. The texts which accompany these coffins are formulas and dedications taken out of the later Ritual called the Shai en sin sin, or Book of respirations. The shrouds of the mummies of the Roman period have occasionally representations of the deceased in Græco-Roman attire painted on them, or figures of Osiris and deities and inscriptions, and the network supposed to cover the mummy. In some cases well-executed portraits, in encaustic, on thin slices of cedar, are placed outside. The mummies, which are bandaged either so as to show the form, or else in a cylindroid shape, have on them collars formed of gilded wooden figures, strung in wooden frames. Under the Romans, after the first century A.D., the mummies and coffins rapidly decline. The mummies are black, heavy, and the bandages adhere so to the liquid bitumen in which they were boiled, that they cannot be detached without an instrument, and the hieroglyphs and pictures are often coarse daubs or illegible scrawls. The bodies were often secured by cords with leaden or wax seals, to protect the arrangements and amulets from plunder or violation; and, as at an early period, memoranda, in an encaustic ink, of the name, age, or time when the deceased lived are found on the bandages.

Case 101. (6647). Coffin of Menkara (Mycerinus), king of the fourth Egyptian dynasty and builder of the third pyramid at Gizeh. On it is a hieroglyphical invocation to the goddess Nut. The remains of the body, which are bandaged, show that the right knee was anchylosed.

Case 102. No. 6689. Coffin of a person not named, made of a single tree. 12th Dynasty.

Case 103. No. 6690. Outer coffin of a female named Takhenem.

Cases 104–105. No. 6661. Coffin of Tamau. No. 6702. Coffin of a female.

Cases 106–107. No. 6689. Outer coffin of Tethesiantsh, a female.

Cases 108–109. Outer coffin of Petamen.

Case 110. No. 6664. Coffin of Tamoni.

Case 110. No. 6664A–B. Wooden yellow coffin and cover with mystical scenes of deities of the Hades, coloured in appropriate colours, and with yellow back ground varnished. Period of the 20th dynasty. The cover is for a female named Tentmutapet.

Case 111 No. 6664B. Part of the coffin of Amenphotep, a priest, with representations of the deceased sacrificing a gazelle before the goddess of the West. No. 6664A. Part of the coffin of Mutenapt, a priestess of Amen.

Case 112. No. 6663. Coffin of a female of the period of the 20th dynasty.

Case 113. No. 6676. Coffin of Penamennebnesta, a priest, ornamented with figures, in bright colours, of sepulchral deities and inscriptions.

Case 114. No. 6691A. Coffin of Har, priest of Mentu, on it the goddess Nut. the deceased adoring Atum, Thoth, Horus, and Osiris as the standard of Abydos Ra, the embalment scene, Ra, and other deities. Probably of the period of the 22nd dynasty. About B.C. 900.

Case 115. No. 6668. Coffin of Amenariu, auditor of the treasury of the Queen Amenartas of the 25th dynasty, ornamented like the preceding; Nut, judgment scene, union of the soul and body, indicated by the laying out of the mummy, symbolic eye, and texts. About B.C. 690.

Case 116. No. 6670. Coffin of Khephmentu, priest of Mentu, ornamented like the preceding, judgment scene, embalment; same texts.

Case 117. No. 6671. Coffin of Pesbes, door-opener of the temple of Bast Bubastis, in Western Thebes; Nut, judgment scene, embalment, and deities.

Case 118. No. 6672. Coffin of Ankhsennefer in the style of the 26th dynasty; on it Nut, the judgment scene, the mummy laid out by Anubis, Isis, and texts.

Case 119. No. 6678. Coffin of Harnetatef, high priest of Amon in Thebes, holding various offices; outside are the scarabæus with sun's disk, genii of Amenti, Isis, and Nephthys gilded. Under the lid is a figure of the heaven and Zodiac, and on the lower part the goddess of the West. Thebes. B.C. 350.

Case 120. No. 6695. Coffin of Ar-rui painted in colours, deceased adoring the different deities to whom the parts of the body were dedicated.

Case 121. No. 6693. Similar coffin of Ataineb.

Case 122. Coffin of Nasuta, a female, goddess Nut, and other deities.

Case 123. No. 6674. Coffin of Mutenames; on it Nut, and other deities.

Case 124. No. 6684. Coffin of Tetharaufantsh. No. 6686. Cartonage of the mummy of a girl.

Case 125. No. 6687. Cartonage of the mummy of a girl, with figures of snakes and deities.

Case 126. No. 6950. Portion of the coffin of Cornelius, with the goddess Nut, prayers, and deities, about A.D. 110.

Case 127. No. 6701. Cartonage of a mummy, with deities and inscriptions, about B.C. 530.

Cases 128–129. No. 6675. Outer coffin of Petamennebnesta; outer coffin of Amenarine, functionary of the queen Amenartas, about B.C. 660.

Case 130. No. 6957. Rude coffin, containing a mummy.

Case 131. No. 6657. Coffin of Nasbaentat.

Cases 132–133. No. 6658. Outer coffin of Mautemmen.

Cases 134 to 138. Portions of the coffins of mummies and cartonages

Amongst them are several masks from mummies, some with gilded faces; the bust of a queen, gilded, to place on the outer bandages over the head; foot-boards, with representations of the bull, Apis, bearing off the mummy.

No. 6715. Mummy of a Græco-Egyptian girl, probably about six years of age, in a rude coffin, with vaulted cover, and representing her dressed with a wreath on the head, short white garments to the knees, and pair of white shoes. She holds a short branch in her left hand. Thebes.

Cases 139 to 142. Mummy coffins and cartonages from mummies, some of which have been described under mummies; mummy of Menkara; portions of mummies' heads, arms, and hands, some of the hands still wearing signet rings.

Cases 143 to 150. Figures made for sepulchral purposes, and called by the Egyptians *shabti*, found in the tombs of Egypt. They are in several shapes; sometimes in that of the deceased, standing in the dress of the period, but more generally in shape of a mummy, the body swathed in bandages, from which the hands come out, holding a hoe, *hab*, and pickaxe, and the cord of a square basket slung on the left shoulder or nape of the neck. The head attire of the deceased is either that of the period or dignity, and, in the case of monarchs, accompanied by the *uræus*, emblem of royalty. Some figures hold the emblem of the soul, of life, *ankh*, and of stability, or the so-called Nilometer, *tat*, or a whip, *khu*, *nekhekh*.

The principal materials of which these figures were made are different kinds of stone, wood, clay, and composition, such as granite, serpentine, schist, alabaster, steatite, sycamore, cedar, acacia and ebony, porcelain, glazed wares, composition, unbaked and baked clay. They are found sometimes deposited in great numbers in the floor and other places of the tombs, or singly, and some are of superior workmanship amidst a host of inferior specimens. They appear in the tombs of the 11th dynasty; but in the Museum collection the oldest are of stone, and of the time of the king Amenhotep, or Amenophis III., of the 18th dynasty. These figures continued to be used from that date till after the conquest of Egypt by the Persians, when they were discontinued. They were most numerous at the time of the 26th dynasty. The figures were either plain or had an inscription engraved or traced upon them. At least three formulas are known, but the most usual is the 6th chapter of the Ritual, entitled the chapter of making the working figures in the Karneter or *Hades*. The porcelain ones of the 19th dynasty have their inscriptions drawn in a darker colour; those of the 26th dynasty have been made from a mould, and have their inscriptions in intaglio.

Case 151. Models of coffins, containing small models of mummies found in the tombs. These were probably the models shown by the embalmers to the relatives of the dead as specimens of the different manners of preparing the dead, and the probable expense of the process. They also recall to mind the model of the dead said to have been handed round at Egyptian banquets to indicate the instability of

human life. Found deposited before the walled entrances of the tombs. Boxes for sepulchral purposes.

Cases 152 to 154. Sepulchral vases, or so-called Canopi, and models of vases, made for sepulchral purposes, deposited with the dead. These vases were destined to hold the soft parts, or viscera, of the body, embalmed separately and deposited in them. They were four in number, and were made in shape of the four genii of the Karneter or Hades, to whom were assigned the four cardinal points of the compass. The body of the vase, that of the genius, and the head, mortised into it, the cover. The order of these genii were Amset, human-headed, the first genius, and the body of his vase held the stomach and large intestines. Hapi, the second, cynocephalus ape, held the small intestines; Tuaumutf, the third, jackal-headed, held the lungs and heart; and Kabhsenuf, the fourth, the liver and gall-bladder. They were separately embalmed, were made into oval packets, and placed in the vases. The formulæ are speeches respectively made by Isis, Nephthys, Neith, and Selk, on behalf of the deceased. The vases were placed in boxes, two of which are above the case, with partitions, then set on sledges, and drawn to the sepulchre with the other funeral apparatus.

Cases 155 to 160. Wooden figures of Osiris, used as cases for containing papyri and other objects. The papyrus or Egyptian paper, made of thin slices of the reed *Cyperus papyrus*, called by the Egyptians *t'ama*, and the Greeks *byblos*, was the precursor of modern paper. On it were written rituals, prayers, public documents, histories, poems, and all literary and other works. The width of the papyrus so prepared rarely exceeded 15 inches, but their length sometimes, though rarely, extends to 150 feet. Papyrus, both before use and afterwards, was rolled up into a cylindrical roll, and when opened for the purpose of reading, unrolled from the ends. Besides these methods, they were occasionally placed in wooden figures, always coloured black, of the god Osiris standing on a pedestal, either in the hollowed body of the god, or else in a place in the pedestal covered by a small slip, the whole so carefully painted over as not to give any indication of the papyrus within. The colour of the coffins of the 18th dynasty is black.

Wooden figures of Ptah–Socharis–Osiris. The figure itself is always solid, but a small niche is often seen in the pedestal in front of the god, which has a small cover. Occasionally an embalmed fragment is found in these receptacles.

Cases 161 to 167. Mummies of the different sacred animals attached to the different temples of Egypt. Those used for oracular purposes were especially so treated, and buried in cemeteries in the neighbourhood of the temples. The principal animals were the bulls Apis, the cynocephali apes, cats, wolves, rams and gazelles, vultures, hawks, owls, swallows, the ibis, goose, lizards, scarabæi; the fishes cyprinus and silurus, and the eel have also been found.

Case A. No. 6654. Rectangular coffin of cedar of a person named Amam; perhaps as old as the 6th dynasty, or else of the 11th dynasty, with representation inside of weapons, wardrobe and utensils, the door

of a house, and draughtsmen, covered with chapters of a Ritual inscribed in black and red ink.

Case B. No. 6655. Rectangular coffin of cedar of Mentuhotep, probably about the 11th dynasty, painted inside with representations of arms, wardrobe, and utensils and inscriptions in black and red ink, extracts of a Ritual.

Case C. No. 6652. Gilded wooden coffin of Enantef, monarch of the 11th dynasty, the body with feathered ornament, and an address of the goddesses Isis and Nephthys to the king considered as Osiris. Thebes.

Case C. No. 6680. Mummy of Haremhebi in its cartonage, partly gilded. On it are represented Nut, Scarab, Socharis, and Osiris, deities, the judgment scene, jackals, deities.

Case D. No. 6662. Wooden coffin containing the mummy in a cartonage of Tetkhonsafankh, scribe of the Treasury of Amen-Ra at Thebes, with scenes of an unusual character, the goddess Nut, deceased, adoring the jackal of Anubis, Isis and Nephthys, lion-headed and winged Amenophis I., and the queen Nefert-ari, deities of the Hades traced in black upon a yellow ground, face gilded, probably of the period of the 19th or 20th dynasty.

Case E. No. 6659. Wooden coffin and mummy of Harsiesis, incense-bearer of the temple of Chnumis, brightly coloured scenes: a ram-headed hawk; judgment scene, Thoth the standard of Abydos, sphinx hawk of the god Socharis and the barge. Under the cover inside is a figure of Socharis, and at the bottom of the chest is Nut.

Case F. No. 6666. Wooden coffin of Pachruthar, incense-bearer of the temple of Khonsu or Chons, ornamented with scenes and inscriptions in light colours. On it are the ibis, emblem of Thoth, the judgment scene, Thoth and Horus elevating the standard of Abydos, Neith and Selk attending to Osiris in the shape of the Tat or Nilometer, the god Shu raising the solar boat, with scarab in the sun's disk, the uræus of the goddess Nekheb, various mystical deities of the hell. Thebes.

Case F. No. 6679. Mummy of Harnetatef, high priest of Amen, holding various offices, in its outer cartonage, gilded on a blue ground. On it is represented the scarab pushing forward the sun's disk, the Hut or winged sun, the mummy laid out, the union of the soul and body, souls and various sepulchral deities, a sphinx in a shrine, with a soul hovering with cartouches of Osiris, and remains of a wreath. Under the sandals are representations of the Southern and Northern enemies of Egypt. Thebes.

Case G. No. 6714. Mummy of a Græco-Egyptian in a painted shroud, with network and inscription. On the breast is a collar of bent wood, on which are strung gilded figures of deities and other objects.

Case H. No. 6660. Wooden coffin and mummy of Tenamen, incense-bearer of the temple of Amen-Ra, cover painted in bright colours, adoration to Ra Socharis, the Apis or bull of Ptah Socharis, the cow of Isis, the four genii of the Hades, various mystical deities of the Hades are traced in yellow outline on the chest. Thebes.

Case I. No. 6665. Coffin and mummy of Kabt, priestess of Amen-Ra; the coffin is ornamented with figures in yellow outline on a yellow ground, Nut, Isis, and Nephthys, Thoth, and the genii of the Amenti; the mummy has a mask with gilded face, with ear-rings, models of hands with rings, pectoral plate, and metal; sepulchral figure, probably of the period of the 23rd dynasty, about B.C. 800.

Case K. No. 6691. Wooden coffin and mummy of Takhenem, daughter of Petkhonsu or Petechonsis, door-keeper of the temple of Amen-Ra, with paintings and decorations of the style of the 21st dynasty, B.C. 1000; on it are disked ram-headed hawk, judgment scene, mummy on its bier, visit of the soul to the body, Socharis, Thoth, Neith, Uat or Buto, and hawk of Socharis. At the foot the Apis carrying off the mummy of the deceased. Thebes.

No. 6692A. Coffin and mummy of Bakrans, a female, with coloured scenes and hieroglyphs; on the breast is the Hut or winged disk, the judgment scene before Osiris, the visit of the soul to the body laid out on its bier, the hawk of Socharis. About B.C. 800. From Gournah.

Case L. No. 6692B. Double coffins and mummy of Shepenhet, a female; the coffins are ornamented in the same style as the preceding, and they are of the same style and period. From Gournah.

Case M. No. 6682. Mummy of Penamen, door-keeper of the temple of Amen-Ra, in its cartonage, ornamented in the style of the 23rd dynasty.

No. 6681. Mummy of Pefaakhonsu, auditor of the palace, in its cartonage. On it hawks, the standard of Osiris, deities, the bull, Apis on the foot bearing off the mummy of the deceased.

Case N. Coffin and mummy of Ankhhapi, musician of the Karneter or Hades, probably a funeral musician, with vaulted top and pillars at the ends, painted in gay colours, representing the passage of the mummy to the sepulchre, attended by Isis, Nephthys and the soul in a boat drawn by jackal genii of the Hades and Apis; Osiris as the standard of Abydos in a boat with Thoth, Horus, Isis, and Nephthys, solar deities, texts containing extracts from the Ritual; the mummy is in its bandages and has a pair of his bronze cymbals laid upon it.

Case N. No. 6713. Mummy of a Græco-Egyptian youth, with portrait painted on encaustic on thin plates of cedar, full face, wearing a white garment with purple border.

Case O. No. 6708. Coffin of Tphous, daughter of Heraclius Soter and Sarapous, born in the 5th year of Hadrian, A.D. 120, deceased and buried in the 11th year, A.D. 127. The scenes are rudely scrawled in black upon a fawn coloured ground, representing Osiris, Isis, Nephthys, Anubis, Apis, the boat of the sun and scarabæi. It has a Greek inscription. Gournah.

Case O. No. 6709. Mummy of Græco-Egyptian in painted shroud, head in a wreath, body in a garment, with latus clavus or purple band, hawks, deities, sceptres, and network.

Case P. No. 6707. Mummy of Cleopatra, surnamed Genetiké, daughter of Ammonius, in a painted shroud representing Cleopatra herself, Isis and Nephthys, and other sepulchral deities; her comb is

inserted in the bandages at the right side of the head, on which are the remains of a wreath.

No. 6704. Mummy said to come from the coffin of Mautemmen, but perhaps of a man; bandaged in shape of the body, without shroud.

Case R, 60–65, Case S, 72–77. Sepulchral tablets, *hutu;* used for the same purpose as tombstones and sepulchral monuments at the present day, but distinguished by having been placed inside the tombs, and not outside, and in the open air. They are of different materials, as granite, sandstone, alabaster, and limestone; and of different sizes and shapes, square, rectangular, and either pointed or rounded at the top, those of square shape often representing the entrance or cornice. At a later period (about the 22nd dynasty, or in the 9th and 8th centuries B.C.) wooden tablets, made of sycamore, were substituted. These tablets are generally rounded above, and surmounted by a wooden figure of the Baieth or Soul, and stand on a pedestal of two small flights of steps, into which they are inserted. They have been covered with linen, coated with plaster, on which have been painted in tempora the vignettes, or pictures, and inscriptions. The principal subjects represent the deceased attended by his mother, wife, sister, or brethren, standing in adoration to the boat of the Sun, or to the solar deities, Ra, Sekar or Socharis, Tum Atum, or Tomos, and Osiris, either alone or accompanied by his wife Isis; Nephthys, Anubis, Amset, Hapi, Tuaumutf, and Kabhsenuf, and other sepulchral deities. The texts accompanying these scenes are the names and titles of the deities, and of the deceased, usually placed in the scene along with them, and a larger inscription, in horizontal lines of hieroglyphs, placed under the scene, being a proscynema, or act of adoration, to the principal deities to confer the usual benefit of food, permission to pass from Hades, or off the earth, and for the soul to go to heaven, or the empyreal regions. Some inscriptions are adorations or hymns to the sun. The name of the deceased on these tablets is preceded by the title of *Osiris*, in whose condition he was supposed to pass after death; but about 100 B.C. females began to have the title of *Athor*, or the goddess of beauty, prefixed to their names. Some of these tablets were surmounted on the rounded top by the figure of a human-headed hawk, emblem of the *bai*, or soul, fixed by a plug into the upper rim of the tablet.

Case R. 69–70. Earrings, *shaka*, of various substances and shapes; but at the earlier period they were generally circular, sometimes like a mushroom-stud, the end of which was passed through the lobe of the ear.

Case R. No. 6700. Coffin of Cleopatra, surnamed Genetiké, daughter of Ammonius, of the family of Soter, about B.C. 100. On it are painted the judgment scene, souls of deities, adoration to deities, union of the soul and body, solar boat. On the board is the Goddess Athor, or the West, and under the cover the heaven and the twelve signs of the Zodiac. From Thebes. In Case 77, 1st Egyptian Room.

Case S. 75–77. Hypocephali, placed under the heads of some mummies, were flat, circular disks of bronze or linen, covered with plaster,

and inscribed with vignettes and an inscription; or else disks on which the name was engraved. Hypocephali were placed under the heads of the mummies to produce or renew the vital warmth, *bes*, of the body, and represented the symbolic eye, *uta*, of Shu or Horus.

Case S. 78. In this case are some ornaments of gold and silver taken from mummies, many of which were laid close to the embalmed form. Portions of the body were gilded, and the fingers cased in silver to prevent the extraction of the nail. The flank incision made to take out the viscera was also covered with a rectangular square plate, on which was engraved in outline the right symbolic eye, emblem of the god Shu.

Case S. 79. Wax figures, used for sepulchral purposes, and placed on the bodies of the mummies, or else wrapped up with bags or packets, which contained the viscera of the dead, when they were thus treated, instead of being placed in the sepulchral jars, or canopi, in which the entrails of the dead were placed when conducted to the tomb. Leather Bands.—The mummies had occasionally a band of leather straps, about one inch broad, with an edge or binding, passing over the neck, the ends on the breast. These were stamped or embossed at the extremities. They came into use at the time of the 20th dynasty. Portions of the outer coverings of mummies.

Cases S. 79–80–81–82. Sepulchral amulets of hard stone, in the shape of scarabæi, *kheprr*, standing on oval bases, either plain or inscribed with figures of deities or horizontal lines of hieroglyphs. The same species of beetle was not always represented, some of the scarabæi having plain, and others striated elytra. Inscribed scarabæi were placed over the region of the chest or heart; those without inscriptions inside the bodies of mummies. But this may have been due to diversity of period or mode of embalming, no two mummies having been prepared in the same manner. One scarabæus (No. 7876) of Sebakemsaf, a later king of the 13th dynasty, is in this case. At the time of the 18th and subsequent dynasties, amulets came into occasional use for mummies of important and rich persons. This use prevailed through the subsequent dynasty, was more common at the time of the 26th, and universal in the time of the Ptolemies. Some of them exhibit high polish and finish; but the Egyptians appear to have experienced considerable difficulty in engraving minute hieroglyphs on hard stone. Various materials were employed, such as green jasper, felspar, serpentine, basalt, schist, obsidian, and a dark soap stone or steatite. These scarabs are of larger size than the scarabæi used for finger-rings or other personal adornment, and are sometimes three or more inches in length. The inscription on these amulets is one of the chapters relating to the heart, found at the end of the 64th chapter of the Ritual, and the formula was ascribed to different periods, as that of Hesep or Usaphais, a king of the 1st dynasty, and the period of Menkara, monarch of the 4th dynasty. It was supposed to have been written by the fingers of the god Thoth himself, on a brick of glazed earth, sandstone, or some other material, in blue letters, and to have been found by the Prince Hartataf, on a tour made by him to examine the temples. The in-

scription was considered only fit for the chaste and pure, and the scarabæus on which it was inscribed was placed over the heart; it was dipped in some essence, and the formula said over it. The object of the charm was to preserve the heart, in which the soul was supposed to reside after death, from destruction or decay. The scarabæus itself also indicated the idea of self-existence, or the changes, or phases, or transformations through which the soul passed in the future state. The name of the person for whose mummy they were made is generally, but not always, inserted in the formula.

Case S. 82-83. No. 8069 and following. Symbolic eyes in different kinds of hard stone. This eye, called *uta*, was extensively used as the pendant or ornament of a necklace during life, and as a sepulchral amulet. It represented the eye of a cow, especially that of the cow form of the goddess Athor, supposed to be the mother of the sun. The right eye was supposed to symbolise the sun, the left the moon. It was also called the eye of the god Hor or Horus, in allusion to that which he snatched from Set or Typhon, swallowed and gave the Sun. Another of its names was the eye of the god Shu, a solar deity; it preserved the body from decay.

Objects described more particularly (these are indicated by a blue oval label). No. 8088. Hearts in various kinds of hard stone, as lapis lazuli, carnelian, hæmatite, jasper, &c., of smaller size, and worn as pendants to necklaces by the living, or as amulets of the dead.

No. 8129 and following. Foot and leg of a calf. The purport of this object is not mentioned in the Ritual; probably it had allusion to the "second" *nem*, birth or metempsychosis.

No. 8143 and following. Dark stone; some are the two plumes of the god Khem, of which a mystical explanation is given in the 17th chapter of the Ritual; others are the two recurved feathers which formed the head attire of the god Socharis, 8151 and following.

No. 8182A and following. The papyrus sceptre. No. 8201 has the 30th chapter of the Ritual.

No. 8218 and following. Amulet in shape of a tablet, on which in relief is a papyrus sceptre, *uat*, to be placed on the neck of the mummy, and the 160th chapter written on it. The amulet was supposed to have been invented by Thoth.

No. 8233 and following. Red amulet in shape of the tie of a girdle, *ta*, made of red jasper, supposed to represent the blood of Isis, and placed on the neck of the mummy.

No. 8259(A.) and following. Amulets in shape of *Tat*, emblem of stability. No. 8286 is inscribed with the name of Nebmehit.

No. 8294 and following. Amulet in shape of the sun on the Solar Hill.

No. 8306. Head rest or pillow.

No. 8325. Amulets in the shape of a plumb line or sextant, *khekh* or equilibrium.

No. 8330. Amulets in shape of levels or right angles.

No. 6417 and following. Amulets in shape of disks on stands.

No. 6440. Amulets in shape of small pyramids.

Amulets in shape of a calf, *abu*, with its legs bound under its belly.

Amulets in shape of the first two fingers of the right or left hand.

Case S. No. 6705. Coffin of Soter, son of Cornelius Pollio, and Philous, archon of Thebes, in the time of Trajan, B.C. 90; outside are painted the judgment scene, ram-headed hawk, Amen-Ra as a scarabæus with four rams' heads. The passage of the boat of the sun, the visit of the soul to the body, and sepulchral deities. In the inside of the cover is a figure of the heaven as a woman, and a representation of the twelve signs of the Zodiac on the bottom, Athor or the West, Isis and Nephthys. The shroud of the mummy of Soter, representing a painted figure of Osiris, is inside the case above it. From Thebes.

Case T. Painted model of a boat, white and yellow; the ends terminate in rams' heads, emblems of Chnoumis or Amen-Ra.

Painted model of a boat, the body green, conveying the mummy of a deceased female to the sepulchre.

Case U. Boxes for sepulchral purposes. The subjects represent adoration to the principal sepulchral deities, and the inscriptions on them are either chapters copied from the sepulchral ritual or dedications to Osiris and other deities of the dead. None of them appear to be older than the 18th dynasty, and most of them are of the 21st and following dynasties—till the Roman period of the 1st century A.D. They were deposited in the tombs at the side of the coffins.

Over the Door of Room II. Part of the chapel or box of a sacred ark, *Sekett*, in shape of an Egyptian doorway, *sebekh*, with cornice of uræi; and of the boat, *ua*, which it was placed. These arks held the figures of the gods when carried in processions or removed to a distance. They were partly covered with curtains, and borne on the shoulders of priests. They were gilded or painted, and are seen in use at the period of the 18th dynasty, and were probably employed even earlier for sacred purposes. A remarkable instance of their use beyond the mere parading of them at the religious festivals of the gods is that of the transport of the statue of the god Khons, in the reign of Rameses XII., of the 20th dynasty, to the land of the Bakhtan to heal the daughter of the king of that country. She was supposed to be possessed by an evil spirit.

ASSYRIAN ROOM—NORTHERN GALLERY.

1st Pier-case.

Shelf 1.

Small figures, heads of demons, &c.

Shelf 2.

Division 1. A small knob, pierced, containing the titles of a king whose name is written Ma-an-is-tu-su. An object of black steatite, headdress from the statue of a goddess, having upon the front an inscription of Dungi, king of Babylonia, about 2500 B.C. A steatite tablet containing an inscription of the same king. A steatite tablet containing an inscription referring to the queen of Rim-Agu, or Rim-Sin, king of a part of Babylonia, about 2200 B.C.

Division 2. A stone tablet bearing an inscription of Rim-Sin or Rim-Agu, about 2200 B.C. A limestone cylinder of Arad-Sin, son of Kudur-mabug. A clay cylinder, of peculiar shape, of Samsu-iluna, king of Babylonia, about 2075 B.C.

Division 3. Fragment of a stone having an inscription of Hammurabi, king of Babylonia, about 2120 B.C. A limestone tablet with an inscription of the same king. Five clay cone-like cylinders, also of Hammurabi. An egg-shaped object, bearing an inscription of Ilu-mutâbil, a Babylonian prince.

Division 4. An egg-shaped object, of pink-veined marble, containing an inscription of Sargani, or Sargon of Agadé in Babylonia, about 3800 B.C. A stone tablet of Marduk-nadin-âhi, king of Babylon about 1200 B.C.; a cast of an inscription of the same king; and a large cone containing a mutilated inscription of Kuri-galzu, king of Babylonia about 1173 B.C.

Division 5. Part of a stone tablet containing a deed of sale, dated in the 15th year of Simmas-Sihu, king of Babylonia, about 1000 B.C.; a mutilated stone tablet referring to a grant of land made by a king of Babylonia, beside the river Euphrates. This tablet has on it, in bas-relief, the signs of the gods or so-called signs of the Zodiac, and a representation of the king who gave the field, and of the person to whom it was given. A mutilated sale of land, dated in the reign of Marduk-uballit.

Division 6–8. A stone tablet referring to a grant of land made by Nabû-abla-iddin, king of Babylonia, about 900 B.C., to Nabû-abla-iddin, his servant. Above are the signs of the gods, and on the obverse the figures of the king and of his namesake. The document is dated in the 20th year of the king's reign. A tablet referring to the restoration of the temple of the Sungod at Sippara (Sepharvaim) by Nabû-abla-iddin; with a bas-relief, representing the king led by the priest and a divine attendant before the Sungod in his shrine. Two ancient moulds of the Sungod-tablet, one inscribed, and containing the name of Nabopolassar. A figure of a winged sphinx or other animal, upon an ornamental pedestal, similar to those represented on the cylinder-seats.

[Upon the shelf above is the earthenware coffer, with lid, of the Sun-god tablet, inscribed "The image of the Sungod, dwelling at Sippara."]

Divisions 9 and 10. Cones of Gudea, viceroy of Lagas (Tel-lo.)

Division 11. Cones of Gudea and of Ur-Bau, viceroys of Lagas (Tel-lo).

Division 12. Cones of Sin-gasid, Nûr-Rammāni, and Gungunu, early Babylonian kings.

Division 13. Cones of Sin-iddini, En-anna, and Libit-Nanâ, early Babylonian kings.

Division 14. Cones of early Babylonian kings, the names mutilated.

Shelf 3.

This shelf contains terracotta cylinders, &c., of the period between about 900 B.C. to the end of the Babylonian empire.

Division 1. Terracotta cylinders of Esarhaddon, Assur-banî-apli, his brother Saosduchinos, and Nabopolassar, referring to the restoration of temples at Babylon, Borsippa, Sippara, &c.

Divisions 2–8. Terracotta cylinders of Nebuchadnezzar, referring to the restoration of the temples Ê-sagil and Ê-zida, at Babylon and Borsippa.

Division 9. Terracotta cylinders of Nabonidus, referring to the restoration of the temples at Mukeyyer (Ur), and mentioning his eldest son, Bêl-sarra-usur (Belshazzar).

Division 10. Terracotta cylinders of Nabonidus, one of which refers to the restorations of the various temples of Babylonia, and the different kings by whom they had been, in early times, rebuilt or restored.

Division 11. Terracotta cylinders of Nabonidus, one of which refers to the expedition of Cyrus against Astyages, the restoration of the temple of the Sungod at Sippara, built or restored by Narâm-Sin, son of Sargon of Agadé, 3750 B.C., and the restoration of the temple of Anunit at Harran, restored by Sagasalti-Burias.

Division 12. Terracotta cylinder of Nabonidus.

Division 13. Terracotta cylinders of Neriglissar and Cyrus, the latter referring to the taking of Babylon. Terracotta cylinder, with an inscription in archaic characters, of Antiochus Theos, referring to the restoration of the temples Ê-sagil and Ê-zida at Babylon and Borsippa, and mentioning Seleucus his father, Seleucus his son, and Stratonice his wife. Found at the Birs-Nimroud.

Division 14. Miscellaneous Antiquities.

Shelf 4.

This shelf contains principally miscellaneous objects of stone and alabaster.

Divisions 1–3. Miscellaneous objects, principally fragments of small statues from the temple of the Sungod at Sippara (Sepharvaim), representing the Sungod clothed in a goat-skin robe.

Division 4. A gate-socket containing an inscription of Ur-Bau, viceroy of Lagas (Tel-lo).

Division 5. A gate-socket with the bronze pivot of a gate.

Division 6. A marble slab inscribed with the name of Hammurabi and carved with a bas-relief of the king. About 2125 B.C. Lids of Vases.

Division 7. A cast of the Michaux stone, now in the Bibliothèque Nationale, Paris. A limestone gate-socket with an inscription of Entena (or Entemenna) viceroy of Lagas (Tel-lo) about 2500 B.C.

Division 8. A stone with inscription of Gudea, viceroy of Lagas (about 2450 B.C.)

Division 9. A small boundary-stone, rather mutilated.

Division 10. A small figure of a god or king, date about 2500 B.C

Division 11. A large marble knob, containing an inscription of an early king (name lost). From Abû-ḥabbah.

Division 12. A stone containing the record of a grant of land made by Marduh-balat-su-ikbî, king of Babylon about 900 B.C. The bas-relief represents the king and the person to whom the grant was made.

Division 13. Statues of the Sungod, clothed in a goatskin robe.

Division 14. A large pebble with a Phœnician inscription.

2ND PIER-CASE.

Cylinders and miscellaneous objects from Assyria.

Shelf 1.

This shelf contains some terracotta figures from Kouyunjik—winged demons to keep off the evil spirits (found by Mr. George Smith beneath the pavement of the palace), and figures of the god Dagon, wearing a fish's skin; also some vases and fragments of sculpture.

Shelf 2.

Historical cylinders, &c., from Assyria. These are a brick bearing an inscription of Hallu, viceroy of Assur, about 1800 B.C.; a stone implement with an inscription of Budilu, king of Assyria about 1350 B.C.; a slab with an inscription of Rammānu-nirari I., about 1330 B.C.; some terracotta cylinders of Tiglath-pileser I., 1120 B.C.; two alabaster slabs of Assur-nasir-apli from the coffer found by Mr. Rassam in the temple at Balawat, 885 B.C.; a tablet of Tiglath-pileser III., 745 B.C.; a cylinder of Sargon, from Khorsabad, 722 B.C.; five cylinders of Sennacherib, referring (with one exception) to the expedition against Hezekiah, 705 to 681 B.C.; three cylinders of Esarhaddon and a stone from Babylon, 681 B.C. (presented by Lord Aberdeen); several large cylinders of Assur-banî-apli, or Assur-banîpal, containing the annals of his reign, 665–626 B.C.; and some fragments of cylinders of Bêl-sum-iskun, the last king of Assyria but one, 626–620 B.C.

Shelf 3.

Miscellaneous objects, amongst which may be noted some terracotta models of human hands, of the time of Assur-nasir-apli, or Assurnasir-pal, king of Assyria in 885 B.C.; some pottery; some Parthian lamps and tear-bottles; a glass vase holding sweetmeats, and an alabaster vase, both inscribed with the name of Sargon, king of Assyria in 722 B.C.; and a model of a human-headed cow, probably the base of a column.

Shelf 4.

Miscellaneous objects. Some weights in the form of ducks from Assyria and Babylonia; a human-headed sitting lioness, probably the base of a column; some inscribed alabaster slabs of the time of Assurnasirapli; a *sibir*, or gate-socket, containing an inscription of Sennacherib; and some fragments of sculpture.

Case A.

In this Case are exhibited the bronze coverings of the gates found by Mr. Rassam, at Balawat, in 1879. The scenes chased thereon refer to the battles and conquests of Shalmaneser II., king of Assyria from 850 B.C. to 825 B.C.

The bands of bronze, taken in order, represent:

Sacrificing to the gods by casting parts of slaughtered oxen, &c., into lake Van. Siege and capture of Suguni, a city in Ararat. Procession of prisoners.

The reception of tribute from Sangara, king of Karkemish.

The siege of a city in Ararat. A battle with the Araratites. Reception of tribute.

The capture of the cities of Urhilēni of Hamath. Reception of prisoners and spoil.

The reception of tribute from the Tyrians and Sidonians. The capture and destruction of the city Hazazi and slaughter of prisoners.

The expedition to Babylonia. Reception of tribute from Adini, son of Dakuri, &c.

The capture of a city of Ilu-hîte of Rurê. The impalement of captives, &c.

The homage of an Armenian chief. The capture of a city. Procession of the Assyrian army. Sacrifice of victims. Carving of an image of Shalmaneser in the rock. Ceremonies at the sources of the Tigris.

The siege of Arnê, one of the cities of Aramé, king of Ararat.

The reception of tribute from the people of Unki.

The capture of three cities of Urhilēni, king of Hamath. Urhilēni reclining on a couch on the wall. Submission of the Hamathites. A procession of prisoners.

A battle in Ararat. A captured city in flames. A captured city with impaled captives on the walls. The carrying off of the spoil.

Siege of Dabigi, one of the cities of Ahuni, king of Til-Barsip. Siege of a city—attack of archers with battering-ram. Impaled captives. A procession of prisoners and spoil.

Above are exhibited some bronze bands, which probably formed part of a similar pair of smaller gates, from Nimroud.

At the near end of the lower part of the Case are shown the pivots of the large gates from Balawat.

3RD PIER-CASE.

Miscellaneous objects, principally of the Parthian period.

Shelf 1.

Terracotta images, &c.

Shelf 2.

Glass bottles, vases, &c.

Shelf 3.

Terracotta images, alabaster dolls, &c.

Shelf 4.

Miscellaneous objects, capitals of columns, &c.

WALL-CASES.

Divisions 43–48. Glazed and enamelled ceiling-knobs from Nimroud, of the time of Assur-nasir-apli, 885 B.C. Glazed bricks, &c., from Nineveh and Babylon.

Divisions 49–59. Parthian pottery and glazed ware. Funeral urns and receptacles, &c.

Divisions 60–67. Parthian pottery and glazed ware. Glazed coffins from Warka, &c.

Divisions 68–73. Assyrian bronze-work. Caldrons, shields, helmets, parts of thrones and footstools, &c.

Divisions 74–78. Shelves 2 and 3, Assyrian bronze bowls, &c.; shelf 4, Hebrew inscribed bowls.

Divisions 79–84. Himyaritic or Sabaean inscriptions on stone and bronze.

The large Table-case in the middle of the room contains necklaces, fragments of Parthian pottery, &c., and, below, some iron implements from Assyria and Babylonia. The two smaller ones contain Pehlevi seals and gems, Phœnician seals, some of which are inscribed, and Babylonian and Assyrian engraved stone cylinders and seals.

S. BIRCH.

ETRUSCAN ROOM.

In this room have been arranged the Etruscan sarcophagi, urns, cists, figures, and reliefs of stone or terracotta, and the collection of black moulded ware of the kind found at Chiusi, and assigned to an early period of pottery in Etruria.

No. 1. In the South side of the room is a terracotta cinerary cist or urn from Cervetri (Caere).

On the lid of the cist recline a male and female figure, modelled in the round; the four sides of the cist are decorated with subjects in low relief. On one side is represented a battle scene; on the opposite side a banquet; at one end are female mourners seated in a row; at the other end two warriors and two draped female figures, probably a farewell scene. For a description of this monument see Photographs of the Castellani Collection, Nos. 18–20; Encyclopædia Britannica, 9th Ed., s.v. Etruria, vol. viii., pl. 8; Dennis, Cities and Cemeteries of Etruria, 2nd Ed. I. p. 227; and for the inscription, Corssen, Sprache der Etrusker, I. p. 784.

No. 2. A small terracotta cist from Cervetri, in the form of a funeral couch, on which a female figure is laid. On the front of the couch is a relief representing two lions attacking a bull; at each extremity is a Satyr reclining.

No. 3. A draped female figure in tufaceous stone, from the Polledrara tomb near Vulci (Micali, Monumenti Inediti, pl. 6, fig. 1).

No. 4. A table case containing a series of ornamental fronts of roof tiles in painted terracotta from Capua and Cervetri.

No. 5. A seated figure, in calcareous stone, from Chiusi (Micali, Monumenti Inediti, pl. 26, fig. 2).

Nos. 6–7. Two Canopic vases in terracotta.

Nos. 8–9. Two archaic terracotta female figures, draped, and wearing earrings and a large fibula on the right shoulder; both from Cervetri.

Nos. 10–14. Five sepulchral cists in calcareous stone, from Chiusi. On four of them are reliefs representing funeral ceremonies. On No. 14 are a banquet, warriors, hunters, and two figures leading horses.

Nos. 15–17. Three slabs from similar cists, also from Chiusi.

Nos. 18–26. In the North side of the room. No. 18, a sarcophagus from Toscanella. On the lid a recumbent male figure; on the front two marine monsters in relief. No. 19, a sarcophagus from the Grotta Dipinta at Bomarzo: the cover in the form of a roof, at each end of which sits a Sphinx; on the ridge tile is a serpent coiled in a knot; the pediments and the ends of the joint tiles on the roof are ornamented with masks of Medusa. On the front of the sarcophagus are reliefs representing the Etruscan deities Mantus or Charun, with hammer and serpent, and Lasa with her scroll. On the back are Nortia with hammer and nail, and an armed male figure. This side is inscribed *Vel Urinates*. At one end of the sarcophagus are a

Gryphon and lion devouring a stag, and below this two lions devouring a bull.

No. 20. Sarcophagus from the tomb of the Chariots, Corneto (Tarquinia). On the front and back are scenes in relief from the taking of Troy (Iliupersis). At one end is a scene which appears to represent the quarrel of Achilles and Agamemnon; above this is an Etruscan inscription, much injured. At the other end the relief seems to represent Neoptolemos slaying Polyxena.

No. 21. Sarcophagus from Toscanella. On the cover is a male figure reclining, and holding a *phialè* in his right hand. On the front is a relief representing a winged male figure leading a *biga* attended by three lictors with *fasces* and a trumpeter; above this is an Etruscan inscription.

No. 22. Cover of a sarcophagus, from the Grotta del Triclinio at Corneto. Female figure holding *thyrsos* and *kantharos;* at her side a deer; she is draped, and wears earrings and necklace of *bullae*.

No. 23. Sarcophagus. On the cover is a recumbent male figure holding a *kantharos* in his right hand; on the front is a relief representing Scylla overpowering two male figures.

No. 24. Cover of a sarcophagus. Draped female figure reclining. Underneath are reliefs representing a bearded head with Phrygian cap, and on each side a boy riding on a sea monster.

No. 25. Cover of a sarcophagus. Draped female figure reclining. Underneath are reliefs representing the head of Medusa between two fish.

No. 26. Relief representing the front of a tomb.

In the Wall Cases are a series of sepulchral urns and sarcophagi in terracotta, calcareous stone and marble.

Nos. 27–31. Five urns with reliefs on the front representing a combat of two warriors, usually described as Eteokles and Polyneikes.

Nos. 32–35. Four small urns with reliefs on the front, representing Echetlos fighting with his plough in the battle of Marathon.

No. 36. Sepulchral urn. On the front a Centaur carrying off a female Lapith.

No. 37. Sepulchral urn. On the front the two sons of Laoköon attacked by a double-headed serpent; Laoköon on the right advances with sword; on the left an armed figure advancing with spear.

No. 38. Sepulchral urn. On the front Meleager and Atalanta hunting the Kalydonian boar.

No. 39. Sepulchral urn. On the front Telephos threatening to slay the infant Orestes in presence of Klytaemnestra, Agamemnon, and three Greek warriors.

No. 40. Sepulchral urn. On the front Oidipos slaying his father Laios?

Nos. 41–42. Two sepulchral urns. On the front of each, the death of Hippolytos; his horses are terrified by the bull sent by Poseidon.

No. 43. Sepulchral urn. On the front Achilles slaying Troïlos.

No. 44. Sepulchral urn. On the front Orestes and Pylades slaying Klytaemnestra and Aegisthos.

No. 45. Sepulchral urn. On the front Ulysses with three companions passing the Sirens.

No. 46. Sepulchral urn. Paris and his companions carrying off Helen and the treasures of Menelaos.

No. 47. Sepulchral cist, with cover in form of a tiled roof. On the ridge tile are two lions. At the end of the cist is seated in high relief a winged and draped female figure.

Nos. 48–49. Two terracotta sarcophagi, each with a recumbent draped female figure on the cover. On the front of the one are two dolphins; on the other two branches.

No. 50. In the North side of the room. A large fictile jar, with a band of reliefs on the shoulder, impressed from a stamp probably in the form of a cylinder. The design here repeated represents a battle scene.

No. 51. Vase of black ware in the form of a primitive hut, from Monte Albano. The rest of the collection of Etruscan black moulded ware is exhibited in Wall Cases in this room.

DRAWINGS, PRINTS ETC.

SECOND NORTHERN GALLERY.

Adjoining the Egyptian Rooms on the Upper Floor.

Room VI.

REPRODUCTIONS OF DRAWINGS BY ITALIAN MASTERS OF THE FIFTEENTH AND EARLY PART OF THE SIXTEENTH CENTURIES.

[The Gallery or Museum quoted at the end of each description throughout this Guide, indicates that the original drawing is deposited there.]

DONATO, called "DONATELLO."

Born at Florence in 1386. He was the son of Niccolò di Betto di Bardo. Died December 13th, 1466, and was buried in San Lorenzo, Florence.

1. Figure of St. George.—Windsor.
   Probably a study for the marble statue in a niche on the exterior of the Church of Or San Michele, Florence. Executed in 1416.

FRA GIOVANNI ANGELICO DA FIESOLE.

Born near the Castello di Vicchio, Province of Mugello, in 1387. He joined the Order of the Predicants at Fiesole in 1407. Died at Rome, 1455.

2. Studies:—A man on horseback, in Eastern costume, and two heads of monks.—British Museum.

3. Figure of a youthful saint in a tabernacle of Italian architecture, with a gable in the Gothic style.—British Museum. (On the reverse of No. 2.)

ANDREA DAL CASTAGNO.

Born at Castagno, in the Florentine State, about 1390. According to Baldinucci he was a pupil of Masaccio. Died in 1457.

4. Studies of two male figures; one draped, seated, the other nude, standing.—British Museum.
5. Studies:—Three male draped figures, standing.—British Museum. (On the reverse of No. 4.)

MASACCIO.

Tommaso Guidi, commonly called "Masaccio," was born at Castel San Giovanni di Valdarno, December 21st, 1401. According to Vasari he was the pupil of Masolino da Panicale. Died at Rome, 1428.

6. (*Ascribed to Masaccio.*) Studies of two male figures: one in armour seated, the other standing, reading.—British Museum.
   These are probably by Filippino Lippi, for the Brancacci Chapel frescoes in the Church del Carmine at Florence. Executed in 1426–1427.
7. Bust of an old man, wearing a cap.—Florence, Uffizi.

ANDREA MANTEGNA.

Born in the neighbourhood of Padua, 1431. Pupil of Francesco Squarcione. In 1459–60 he entered the service of Lodovico Gonzaga, Marquis of Mantua. In the summer of 1488, Mantegna visited Rome. Died at Mantua, September 13th, 1506.

8. Death of Orpheus.—Collection of Lady Rosebery.
9. Design for a fountain.—Warwick Collection.
10. Design for a part of the "Triumph of Julius Cæsar." Cartoon at Hampton Court.—Ambrosiana Library, Milan.
    The cartoons of the "Triumph," executed in 1492, for the Palace of San Sebastiano at Mantua, were sold, with the rest of the Mantuan art treasures, to Daniel Nys in 1628.
11. Figure of a dying man reclining on a couch.—British Museum.
12. Madonna and Child. She is seated, embracing the Infant Jesus with both her arms.—British Museum.
13. Judith putting the Head of Holofernes into a bag held by her attendant. Executed in 1491.—Louvre.

14. An Allegorical representation of Folly.—British Museum.
This composition is similar to the painting in the Louvre.
15. The Crucifixion.—British Museum.
Probably a study for the picture of the same subject in the Louvre.
16. Figures of Mars, Diana and Venus.—British Museum.
The female figure on the left of the spectator somewhat resembles the Venus in the picture of Mount Parnassus at the Louvre.
17. (*Ascribed to Mantegna.*) The Risen Saviour.—Louvre.
Probably the original drawing executed by Benedetto Montagna (Vicentino, flourished 1524), for his engraving of the same subject.

PIETRO VANNUCCI, called "PERUGINO."

Born at Città della Pieve in 1446. His first master is unknown. Raphael was his pupil. Died at Fontignano, 1523.

18. The Archangel Raphael and Tobias.—British Museum.
Study for the altar-piece now in the National Gallery, "The Virgin adoring the Infant Jesus." This picture was executed in 1503–4, for the Certosa of Pavia. Bought of Duke Melzi in 1856.
19. Study for a female angel playing the viola.—British Museum.
Drawing for the first angel (on our left above) in the picture representing the "Ascension of Christ," now in the Museum at Lyons. The painting, executed in 1495, for the high altar in *San Pietro Maggiore*, Perugia, was known as the "Ascension of St. Peter." It was taken by the French, early in this century, but not returned in its primitive state. The central "Ascension" is in the Lyons Museum; the lunette in St. Germain l'Auxerrois, Paris; the predella in the Museum at Rouen. Three of the pilasters are in the Vatican, and the other five in the Sacristy of *San Pietro* at Perugia.
The same angel is repeated in the "Assumption," now in the Academy at Florence.
20 and 21. Studies:—Two archers shooting.—Louvre.
These two figures occur in the fresco representing "The Martyrdom of St. Sebastian," painted on the wall of the Church of St. Sebastian at Panicale. Executed in 1505.

SANDRO BOTTICELLI.

Alessandro Filipepi (commonly called "Botticelli," after his reputed master, the goldsmith Botticello), was born at Florence in 1447, and died there, May 17th, 1510. He was a pupil of Fra Filippo Lippi.

22. Study:—Figure of an angel kneeling.—Florence, Uffizi.
23. Allegorical figure of Abundance, represented as a beautiful young female, clad in thin gauzy drapery, carrying a cornucopia, and followed by a group of Amorini.—Malcolm Collection.

DOMENICO BIGORDI, called "IL GHIRLANDAJO."

Born at Florence in 1449. Pupil of Alesso Baldovinetti. Died at Florence, January 11th, 1494.

24. Study of a female head.—Florence, Uffizi.
25. Study—A woman pouring water from a vase.—Florence, Uffizi.
    A sketch for one of the figures in the fresco in the choir of Santa Maria Novella, Florence, representing the "Birth of the Virgin." Executed 1485-90.
26. Bust of a female.—British Museum.
27. Study:—Head of a man, looking upwards, to our left.—Windsor.

FILIPPINO LIPPI.

Born at Prato in 1457. He was the son of Fra Filippo Lippi, and a pupil of Sandro Botticelli. Died at Florence, April 18th, 1504, and buried in San Michele Bisdomini.

28. The interior of a Church. A composition of numerous figures.—British Museum.
    This is a study for one of the frescoes in the Caraffa Chapel, in the Church of Santa Maria sopra Minerva at Rome, illustrating the Glorification of St. Thomas Aquinas. Executed in 1489.
29. Figure of a monk. Seated, turned to our left.
    A study for the picture adorning an altar on the left of the entrance to the "Badìa," Florence, and represents the "Vision of St. Bernard." It was ordered by Piero di Francesco del Pugliese in 1480.
30. Studies:—Two figures, one seated and the other standing.—Dresden.
31. (*Ascribed to Filippino.*) Study:—Female figure holding a wreath.—British Museum.

LORENZO DI CREDI.

Born at Florence, 1459. Fellow-pupil of Leonardo da Vinci and Perugino, in the school of Andrea del Verrocchio. Died at Florence, January 12th, 1537.

32. Head of an old man.—Windsor.

33. Sheet of Studies for the Virgin and Child.—British Museum.
34. Head of an old man.—Louvre.
35. Head of a young woman.—Louvre.
36. Study of drapery.—Louvre.

RAFFAELLINO DEL GARBO.

Born at Florence, 1466. Pupil of Filippino Lippi. Died, 1524.

37. Study:—Figure of an angel.—Saxe-Weimar-Eisenach Collection.
38. Sheet of studies of hands and a semi-nude figure of a saint, holding an ensign.—British Museum.

FRA BARTOLOMMEO DELLA PORTA.

Born in the territory of Savignano near Florence, 1475. Pupil of Cosimo Rosselli. On the 26th July, 1500, entered the Order of the Dominicans at Prato. Died October 6th, 1517.

39 and 40. Studies for saints, in the picture representing the Virgin and Child, St. Catherine of Siena, St. Vincent, St. Bartholomew, etc.—Florence, Uffizi.

The picture at the Louvre was executed in 1511, and presented by the "Signoria" of Florence to Jacques Hurault, Bishop of Autun.

41 and 42. Preparatory studies for the figure of St. Mark.—Florence, Uffizi.

The picture, executed in 1514, is in the *Sala di Giove*, Pitti Palace, Florence.

43. Study:—A saint, seated, with an open book resting on his left knee.—Florence, Uffizi.
44. Study:—Head of an angel.—Saxe-Weimar-Eisenach Collection.
45. Study:—Madonna and Child, seated.—Uffizi.
46–52. Studies for the unfinished picture in the Pitti Palace, Florence-representing the Virgin seated with the Infant Jesus and accompanied by saints.—Florence, Uffizi, and Saxe-Weimar-Eisenach Collections.

Room VII.

LEONARDO DA VINCI.

Born at Vinci in the Val d'Arno, below Florence, in 1452. Pupil Andrea del Verrocchio. Little is known of Leonardo's life or works 1483, when he entered the service of Lodovico Sforza, called *il ro*, Duke of Milan. He remained at Milan till 1499, and during time executed the famous "Last Supper," the model of the estrian statue of Francesco Sforza, and carried on his studies in tomy, Mathematics, Perspective, Natural Philosophy, Engineering, In 1499–1500, Leonardo went to Florence, and, with the excep- of visits to Rome and a few other places, remained there till 7. In 1504–5, he executed the "Battle of the Standard," and rned to Milan in 1507. In January 1516, on the invitation of ncis I., Leonardo removed to France and died there, in the iteau de Cloux, near Amboise, May 2nd, 1519.

Studies :—A male head; a cupola crowning a corner tower. Executed c. 1472–99.—Windsor.

Study for the head of St. John, in the picture of "La Vierge aux Rochers."—Louvre.

Preparatory study of drapery, for the angel in the same picture.—Windsor.

Bust of a boy; study for the figure of the Infant Jesus, in the same picture.—Windsor.

Preparatory study of drapery for the picture in the Louvre known as "La Vierge aux Rochers," or, the Madonna with the Rocks: so called from the rocky background. [Right leg.]—Windsor.

Studies of implements of war.—British Museum.

nd 7. Studies of implements of war.—Windsor.

About 1483, Leonardo in offering his services to Lodovico Sforza, addressed to him a document, still in existence, in which occurs the following passage: "6, items. I can construct covered carts, secure and indestructible, bearing artillery, which, entering among the enemy, will break the strongest body of men, and which the infantry can follow without any impediment."

Study :—Neptune in his chariot.—Windsor.

Vasari (vol. iv. p. 25, ed. Florence, 1879) speaks of a drawing by Leonardo, made for Antonio Segni, of "Neptune in his chariot drawn by sea-horses, in which the turbulent waves, the various phantoms surrounding the chariot, the monsters of the deep, the winds and the heads of the marine deities," are what provoke his special wonder. Executed c. 1483.

9. Studies for a figure of St. John the Baptist.—Windsor.
10. Study of a young female: in profile, turned to the right.—Windsor.
11, 12 and 13. Drawings illustrating the "Theory of the Proportions of the Human Figure." Executed before 1498.—Venice Academy, and Windsor.
14, 15, 16, 17, and 18. Anatomical studies.—Windsor.

According to Vasari, Leonardo studied anatomy in the companionship of Marc' Antonio della Torre, a Veronese, who died in 1512.

19. Studies:—Horses' heads, etc.—Windsor.
20, 21, 22, 23, 24, and 25. Studies for the Sforza Monument.—Windsor.

Leonardo's principal work as a sculptor was the model of an equestrian statue of Francesco Sforza, father of the Duke Lodovico, at Milan. This model was destroyed by the French in 1499–1500.

26, 27, 28. Preparatory sketches for the painting of the "Last Supper."—Louvre, Windsor, and Venice Academy.
29. Study for the head of St. Matthew in the same painting.—Windsor.
30. Study for the head of Judas in the same painting.—Windsor.
31. Study for the right arm of St. Peter in the same painting.—Windsor.

The picture for which the above studies were made, 28 feet in length, was executed in oil colours on the wall of the Refectory of the Dominican convent of the Madonna delle Grazie at Milan. It was completed in 1498.

32. Studies for the hands in the portrait at the Louvre known as "Mona Lisa," or "La Gioconda."—Windsor.

"Mona" (*i.e.* Madonna) Lisa was the daughter of Anton Maria di Noldo Gherardini, a Neapolitan, and third wife of Francesco di Bartolommeo di Zanobi del Giocondo, a Florentine. The portrait was painted about 1504.

33. Drawings of plans for a castle: and a nude male figure somewhat resembling Michelangelo's "David," now in the R. Accademia delle Belle Arti, but formerly in the Piazza della Signoria, Florence.—Windsor.

On the 24th of January, 1504, twenty-eight artists met in Florence to decide where to place the "David." Leonardo was one of the commission.

34. Various Studies of horses, probably intended for the "Battle of the Standard," or the "Battle of Anghiari," a victory gained by the Florentines on the 29th of June, 1440.—Windsor.

In 1503, the Florentines resolved to decorate their Council Hall with representations of some of the battles won by them, and employed Leonardo and Michelangelo. Leonardo chose to represent a combat of horsemen at the battle of Anghiari, where the Florentine forces defeated those of

Niccolò Piccinino (1375–1444). This work has been destroyed.

35, 36, 37, 38, 39, 40, and 41, Studies: Caricatures.—Louvre, Albertina, Venice Academy, and Windsor.

42. Studies of four female heads, probably for the "Leda."—Windsor.

The picture, which has been lost, is mentioned by Lomazzo.

43. A landscape.—Windsor.

The drawing accompanies Leonardo's MS. notes upon the "Theory of Landscape Painting." Executed c. 1513–15.

44. Drawing of a male head, illustrating the "Practice of Painting." Executed c. 1513–15.—Windsor.

45. Study of a plant, illustrating the "Theory of Landscape Painting (Botany)." Executed c. 1513–15.—Windsor.

46. Studies illustrating the representation of the hair falling down in curls. Executed c. 1513–15.—Windsor.

47. Studies of horses and sketches for a group of St. George and the Dragon. Executed c. 1513–15.—Windsor.

48. Studies of various animals. Executed c. 1513–15.—Windsor.

MICHELANGELO BUONARROTI.

Born at Caprese, March 6th, 1475. He was apprenticed when thirteen years of age to Domenico Ghirlandajo. In 1489 he commenced the study and practice of sculpture under the patronage of Lorenzo de' Medici. He went to Rome, June 25th, 1496. Returning to Florence in the summer of 1501, he was commissioned to execute the statue of "David." He next designed (October, 1504) the "Cartoon of Pisa," and finished it in 1505. In 1506, he was engaged by Pope Julius II. to prepare his tomb, which was only brought to completion in its existing form in 1545. In the next three years he painted the frescoes on the ceiling of the Sistine Chapel, Vatican, but the great fresco of the Last Judgment was not finished till 1541. Michelangelo died in Rome, February 18th, 1564, and was buried in Santa Croce, Florence, March 12th following.

1. and 2. Studies:—Idealised head of a woman, in right profile, wearing a cap or turban. Executed c. 1500.—Florence, Uffizi.

3. Group of three men, apparently engaged in animated discussion or dispute. Executed c. 1500.—Oxford.

4. Three separate studies from an antique statue of Venus. Executed c. 1500.—Oxford.

5. Study of a man's head. Right profile. Executed c. 1500.—Oxford.

6. Head of a man wearing a cloth cap. Left profile. Executed 1500—Oxford.

7. Three studies of a man's right hand: and the upper part of a male

figure with its back to the spectator. Executed c. 1500.—Oxford.

8. Studies :—A couchant dragon, with wide-opened jaws, whence issue flames. Executed c. 1500.—Oxford.
9. Sheet of studies for the tomb of Pope Julius II. Executed c. 1506. —Oxford.
10 and 11. Two whole length male figures, probably designed for the tomb of Julius II. Executed c. 1506.—Louvre.

This monument was intended to occupy a space of 34 feet, 6 in. by 23 feet, to be two storeys high, and to contain seventy-eight statues. The site chosen was St. Peter's. The first contract for its execution bears the date of 1505. The tomb as it now stands, with the statue of Moses, was placed in the Church of San Pietro in Vincoli, Rome, in 1545.

12. Head of a satyr. Left profile. Executed c. 1506.—Louvre.
13. Standing figure of an old woman draped in a voluminous cloak, with a youth standing at her left knee. Executed c. 1508.—Oxford.
14. Sheet containing two different compositions, representing the Plague of Fiery Serpents, apparently executed for the Sistine Chapel ceiling. Executed c. 1508.—Oxford.
15. Early studies for the figure of Haman in the fresco in the vault of the Sistine Chapel at Rome. Executed c. 1508.—British Museum.
16. Studies—Four male legs. Executed c. 1508.—Uffizi.
17. Study for the prophet Jonah in the fresco in the vault of the Sistine Chapel at Rome. (The figure here is reversed.) Executed c. 1508.—British Museum.
18. Draped seated female figures, in the style of the Sibyls painted in fresco in the vault of the Sistine Chapel. Executed c. 1508. —Oxford.

The ceiling of the Sistine Chapel, Vatican, Rome, forms in its section a wide arch, flattened in the centre, and therefore affords convenient spaces for the series of subjects, nine in number, in which Michelangelo has depicted the principal facts recorded in the Book of Genesis. They are placed lengthwise in nine successive compartments. Upon the twelve pendentives of the vault he has introduced seven prophets and five sibyls. In the lunettes between them are figures illustrative of the scriptural genealogy of the Virgin and Jesus Christ. These various compartments are framed in an elaborate painted architecture.

The fresco was commenced in 1508, and finished in 1512.

19. Study :—The Descent from the Cross—a group of disciples bearing away the body of our Saviour. Executed c. 1511.—Oxford.
20. Study :—The Crucifixion. Executed c. 1511–20.— British Museum.
21. Study :—The Resurrection of Christ. Executed c. 1518–20.—Louvre.

22. Study:—The Resurrection of Christ. Executed c. 1518–20.—British Museum.
23. Study:—The Resurrection of Christ. Executed c. 1518–20. – Malcolm Collection.
24. Study:—The Resurrection of Christ. Executed c. 1518–20.—Windsor.
25. Study:—The Resurrection of Christ. Executed c. 1518–20.—Louvre.

According to Scannelli, this composition was painted in oil by Marcello Venusti, a pupil of Buonarroti.

26. Study for the figure of Lazarus in the picture by Sebastiano del Piombo in the National Gallery. Executed c. 1518.—British Museum.
27. Another study for the figure of Lazarus in the picture by Sebastiano del Piombo in the National Gallery. Executed c. 1518. —British Museum.

Vasari tells us: "When Raffaello painted for the Cardinal de' Medici that picture, the 'Transfiguration,' Sebastiano executed one at the same time, almost in rivalry with Raffaello, the subject being a Resurrection of Lazarus. *This also was painted with the most earnest care, under the direction, and in some parts with the designs of Michelangelo.*"

28. Study, for the Medici monuments. Executed c. 1520.—Florence, Uffizi.

About the end of March, 1520, Michelangelo commenced the building of the Sacristy of San Lorenzo, Florence, at the command of Pope Leo X., who desired to make it the burial-place of his brother Giuliano de' Medici, Duke of Nemours, and his nephew Lorenzo, Duke of Urbino.

29. Studies:—Grotesque heads: and a sketch for the marble groups of Hercules and Antaeus. Executed c. 1520–34.—British Museum.
30. Two men engaged in anatomical demonstrations; the body of a man lying on a table between them. The figure on our right is said to be Michelangelo himself. Executed c. 1520–34.—Oxford.
31. *(Ascribed to Michelangelo).* Anatomical studies—A left leg, the bust of a man, caricature heads, etc. Executed c. 1520–34.—Oxford.
32. Study:—Madonna and Child, for the marble group in the Sacristy of San Lorenzo.—Albertina.
33. Study:—Madonna and Child, for the group in the Sacristy of San Lorenzo.—Louvre.
34. Group of the Madonna and Child in the Sacristy of San Lorenzo.

It is recorded that the marble for this work was purchased by Michelangelo, April 22nd, 1521. It stands on the right of the Sacristy between statues of Saints Cosmus and Damianus, which were executed by Angelo Montorsoli and Raffaello da Montelupo respectively.

35. Sheet of studies, containing four sketches of the Madonna and Child and a MS., note which reads thus: *Disegna Antonio*

disegna Antonio disegna e nō pder tēpo. i.e. Draw Anthony, draw Anthony, draw and lose no time. Executed in 1524.—British Museum.

Antonio, (the son of Bernardino Mini) was a pupil of Michelangelo. He was born in 1506 and died in 1533.

36. Study: Madonna, Infant Christ, and St. John. Executed c. 1524.—British Museum.
37. Dead Christ: probably a study for the picture of the "Entombment," attributed to Michelangelo in the National Gallery, London.
38. Sketch of the upper part of a seated female figure, characteristically clad in raiment that looks like armour.—British Museum.
39. (*Ascribed to Michelangelo.*) "A Dream of Human Life."

The corresponding picture, by one of Michelangelo's scholars, is in the National Gallery.—Saxe-Weimar-Eisenach Collection.

40. (*Ascribed to Michelangelo.*) "The Fall of Phaëton." This design was painted in oil colours by Cecchino Salviati. Executed c. 1532.
41. Prometheus and the eagle.—Windsor.
42. The Shooters at a Mark. (*I Bersaglieri.*) Executed c. 1530–32.—Windsor.
43. Bacchanalia of children. Executed c. 1530–32.—Windsor.

Vasari, in his Life of Michelangelo, speaking of the great regard which was entertained by that master for a young Roman gentleman named Tommaso Cavalieri, tells us that, "for him, and to promote his acquirement of drawing, he made superb cartoons, beautiful heads in red and black chalks, with a Ganymede, a *Tytus* with the vulture devouring his heart, the Chariot of the Sun with Phaëton therein falling in the river Po, and a Bacchanalia of children, each and all of which are most admirable."

44. Head, known as "La Furia," or Frenzy. Executed c. 1533.—Florence, Uffizi.
45. Studies:—Figures in the "Last Judgment." Sistine Chapel.—British Museum.

In 1533, Michelangelo was summoned to Rome, by Pope Clement VII., to undertake the fresco of the "Last Judgment," on the principal wall over the altar in the Sistine Chapel, Vatican. The fresco measures 47 feet in height by 43 feet. It was finished in 1541.

46. Study of a man's left arm.—British Museum.
47. Christ on the Cross with the Virgin and St. John. Executed c. 1545.—Louvre.
48. Study of four figures of soldiers for the "Crucifixion of St. Peter" in the Cappella Paolina at the Vatican.

In his seventy-first year Michelangelo was called upon by Pope Paul III. to decorate the Cappella Paolina, or Chapel of the said Pope at the Vatican. The subjects selected were the "Conversion of St. Paul" on the left wall, and on the right the "Crucifixion of St. Peter."

Room VIII.

RAPHAEL (RAFFAELLO SANTI or SANZIO).

Born at Urbino, in the Contrada del Monte, 28th March, 1483. He was first instructed in painting by his father, Giovanni Santi, who died in 1494. Some time afterwards (according to some authorities in 1495, but more probably not till several years later) Raphael was placed by his uncles, Simone Ciarla and Bartolommeo Santi, under Pietro Vannucci, known as "il Perugino." In October, 1504, he visited Florence, where he resided until 1508, when he proceeded to Rome. Here he was employed by Julius II., and afterwards by Leo X., in the embellishment of the Vatican. Raphael died at Rome on the 6th of April, 1520, aged 37.

1. (*Ascribed to Raphael.*) Portrait, said to be of Raphael, by himself at the age of fifteen or sixteen. On the lower margin of the paper is written in a modern hand, "Ritratto di se medesimo quando Giovane." (Portrait of himself when young.)—Oxford.

2 and 3. (*Ascribed to Raphael.*) Studies, apparently, for a Resurrection. Composition unknown.—Oxford.

4–62. (*Ascribed to Raphael.*) Series of studies contained in the so-called "Sketch-book of Raphael" in the Academy of Fine Arts, Venice.

These studies cannot be traced to the possession of any older collector than the Milanese painter and writer, Giuseppe Bossi, who purchased them from a lady residing in Parma. At his death the entire collection was acquired by the Abbate Celloti, who in 1822 sold it, through the medium of Count Cicognara, to Francis I., Emperor of Austria.

It was a bound volume, and each sheet a quarter of a folio. There were fifty-four pages in all, of which fifty-three have been preserved, with 106 drawings upon them; part of these are now framed and exhibited in the above Academy, and part are in portfolios.

63. Studies for one of the angels in the altar-piece of the "Coronation of the Virgin."—British Museum.

64. (*Ascribed to Raphael.*) Studies for angels in the altar-piece of the "Coronation of the Virgin."—Oxford.

The painting was executed on commission for Maddalena degli Oddi in the early part of 1502, and placed in the Church of the Franciscans at Perugia, but is now in the Vatican. See Screen A, No. 5.

65. (*Ascribed to Raphael.*) Cartoon of the "Annunciation," underneath "The Coronation of the Virgin." The picture had formerly a *predella*, representing, in three compartments, the

Annunciation, the *Adoration of the Magi*, and the *Presentation in the Temple*.—Louvre. See Screen A, No. 1.

66. Landscape.—Albertina.

67. Study for the "St. George and the Dragon." Executed c. 1504. —Louvre.

The picture, now in the Louvre, was formerly in the collection of the Duke of Urbino. See Screen A, No. 2.

68. (*Ascribed to Raphael.*) Study for a Madonna and Child. Executed c. 1504. Composition unknown.—Louvre.

69. (*Ascribed to Raphael.*) Studies of children, on the reverse of No. 68.

70. (*Ascribed to Raphael.*) Studies of heads and hands; also a sketch of the "Battle of the Standard," by Leonardo da Vinci.—Oxford.

71. (*Ascribed to Raphael.*) Study, probably for a St. Stephen. Composition unknown. Executed c. 1504.—Oxford.

72. Design for a picture of the Madonna and Child; and a study for the landscape background. Composition unknown. Executed c. 1504.—Oxford.

73, 74, 75, and 76. Studies for the "Madonna del Prato." (Madonna in the Meadow.)—Albertina and Uffizi.

The picture, now in the Belvedere Gallery at Vienna, was painted for Taddeo Taddei, 1505–6. It was sold in the 17th century to the Archduke Ferdinand Charles of the Tyrol, and placed in the above gallery in 1773.

77. Study for the "Madonna Canigiani."—Albertina.

The picture, executed in 1506, is in the Pinakothek at Munich. It was painted for Domenico Canigiani, a Florentine. It afterwards became the property of the Medici, being moved to the gallery at Düsseldorf on the marriage of the daughter of the Grand Duke Cosmo III. with the Elector-Palatine John William, and thence to the above gallery. See Screen B, No. 19.

78. Study for the portrait of Maddalena, consort of Agnolo Doni. Executed c. 1506.—Louvre.

The portrait is now in the Uffizi, Florence. It was acquired about 1823 (together with that of Agnolo) from the descendant of the Doni family by Leopold II. See Screen A, No. 6.

79. Study for the "Madonna del Cardellino."—Albertina.

The picture is in the Uffizi. It was painted in 1506, as a wedding present for Lorenzo Nasi, and was all but destroyed in the earthquake 12th November, 1547. See Screen D, No. 27.

80. Study for the "St. George and the Dragon."—Uffizi.

The picture, now in the Hermitage, St. Petersburg, and executed in 1506, was sent as a present from Duke Guidobaldo, Duke of Urbino, to Henry VII. of England. It was brought to this country, in the autumn of 1506, with other gifts, by Count Castiglione, who acted as proxy for his sovereign to complete the ceremonies of installing the Duke a Knight of the Garter. See Screen A, No. 7.

81. Study for a "Deposition," somewhat resembling the picture the "Entombment" in the Borghese Gallery.—Oxford.
82. (*Ascribed to Raphael.*) Another study for a "Deposition."—Louvre.
83. Studies of disciples carrying the body of Christ, in the picture the "Entombment."—Oxford.
84. Study for the "Entombment."—Uffizi, Florence.
85. Another study for the "Entombment."—British Museum.
86. Study, on the reverse of No. 85, for one of the figures supporting the body of Christ in the "Entombment."—British Museum.

The picture, now in the Borghese Gallery at Rome, was commissioned by Atalanta Baglioni, and originally placed in the Church of St. Francis at Perugia, where it remained till 1787. See Screen B, No. 17.

87. Cartoon of the Saint Catherine of Alexandria.—Louvre.

The picture in the National Gallery was painted about 1507. It was long in the possession of the Aldobrandini family, and was brought from the Villa Aldobrandini by Mr. Day, a picture-dealer, in 1800. On its arrival in England it was purchased by Lord Northwick. Mr. Beckford, of Fonthill, was the next possessor, and from him it was purchased by the Government in 1839. See Screen C, No. 26.

88. The Infant Christ, in the picture known as "La Belle Jardinière."—Oxford.

The painting, executed in 1508, is in the Louvre, and is said to have been purchased by order of Francis I., King of France, from Filippo Sergardi, who had ordered it of Raphael and sent it to Siena. Vasari tells us that the artist left the picture with the blue drapery unfinished, and that it was completed by Ridolfo Ghirlandajo. See Screen C, No. 26.

89. (*Ascribed to Raphael.*) "Apollo and Marsyas," a study.—Royal Academy of the Fine Arts, Venice.

The picture is now in the Louvre. It was bought in England by Mr. Morris Moore at an auction, March 2nd, 1850 at which it was catalogued as a work of Andrea Mantegna. See Screen B, No. 12.

90. Sketches of the figures in the "Dispute of the Sacrament," and a draft for a sonnet.—Albertina, Vienna.
91. Studies for the figure of Bramante in the "Dispute of the Sacrament."—Louvre.
92. Studies for the figure of Boethius in the "Dispute of the Sacrament," and a sonnet.—British Museum.
93. Study for the figure of St. Paul in the "Dispute of the Sacrament."—Oxford.

The fresco usually but erroneously called the "Dispute of the Sacrament," and which represents "Theology," is in the *Stanza della Segnatura*, Vatican. Executed 1507–1513. See Screen A, No. 4.

94. Studies of figures in the "School of Athens."—Albertina.

95. Studies of figures in the "School of Athens," and for the head of Medusa, painted on the shield held by the statue of Minerva in the same composition.—Oxford.
96. Design for the statue of Minerva, and for three other statues seen in perspective, standing in niches in the architectural background of the "School of Athens."—Oxford.
97. Design for the bas-reliefs beneath the statue of Apollo in the "School of Athens."—Oxford.
98. The lower left portion of the "School of Athens."—Ambrosiana Library, Milan. (Cartoon.)
99. (*Ascribed to Raphael.*) Design for the bas-reliefs beneath the statue of Minerva in the "School of Athens."—Uffizi.
100. The lower right portion of the "School of Athens."—Ambrosiana Library, Milan. (Cartoon.)

The fresco known as the "School of Athens," also in the *Stanza della Segnatura*, Vatican, illustrates Science or Antique Philosophy. It represents an assemblage of philosophers and great men within the vestibule of a gymnasium. The painting was finished in 1511. See Screen B, No. 13, and Screen C, No. 25.

101. Study for a figure intended for the "Parnassus," but not carried out in the fresco.—British Museum. See Screen C, No. 20.
102. Study for the figure of Horace in the "Parnassus." On reverse of No. 101.—British Museum.
103. Study for the figure of Dante in the "Parnassus."—Albertina, Vienna.
104. Studies of heads of Homer, Virgil, and Dante, for the "Parnassus."—Windsor.
105. Study for the figure of Calliope in the "Parnassus."—Albertina, Vienna.

The fresco is in the *Stanza della Segnatura*, Vatican. It was finished in 1511. See Screen C, No. 22.

106. Study for the figure of "Poetry," represented by a winged female. Executed c. 1508–11.—Windsor.

The fresco is on the ceiling of the *Stanza della Segnatura*, Vatican.

107. Sketches for the "Colonna Madonna."—Albertina.

The picture, executed in 1508, is in the Royal Museum, Berlin. It belonged to the family of Salviati at Florence, but passed by inheritance to the Colonna. When in possession of Maria Colonna at Rome, it was purchased by Chevalier Bunsen for the Prussian Government. See Screen C, No. 19.

108. Study for the "Esterhazy Madonna."—Uffizi.

The picture, executed in 1508, is in the Esterhazy Museum at Pesth.

109. (*Ascribed to Raphael.*) Studies of a faun and two nymphs. Composition unknown. Executed c. 1510–12.—Oxford.
110. (*Ascribed to Raphael.*) Study for the "Massacre of the Innocents."—British Museum.

111. Studies for the "Massacre of the Innocents," and the "Judgment of Solomon."—Albertina.
112. Studies for the "Massacre of the Innocents."—Windsor.
113. Studies for the "Massacre of the Innocents."—Albertina. See Screen C, No. 23.
114. Heads of a Virgin and Child, believed to be a study for the picture belonging to Mr. J. R. Mackintosh. Executed c. 1511. —British Museum.
115. Study for the "Madonna del Pesce." ("The Virgin with the Fish.")—Uffizi.

The picture, executed in 1512–13, is now in the Museo del Prado at Madrid. Originally painted for the Church of San Domenico at Naples. In 1656 it became the property of Philip IV. See Screen B, No. 11.

116. (*Ascribed to Raphael.*) God appearing to Noah and directing him to build the Ark.—Uffizi.

One of the four frescoes on the ceiling of the *Stanza dell' Eliodoro*, Vatican, illustrating the four divine covenants with Noah, Abraham, Jacob, and Moses. Executed c. 1512–14. See Screen B, No. 15.

117. Studies for the "Bridgwater Madonna."—British Museum.
118. Studies for the "Bridgwater Madonna."—British Museum.
119. Studies for the "Bridgwater Madonna."—Louvre.
120. Studies for the "Bridgwater Madonna."—Uffizi.

The picture was executed about the year 1512, for whom is not known. Colbert, Marquis de Seignelay, acquired it in Italy, and from his collection it passed into the Orleans Gallery, whence it was purchased by the Duke of Bridgwater. It now belongs to Lord Ellesmere. See Screen D, No. 34.

121. (*Ascribed to Raphael.*) Study for the Papal group in the "Heliodorus."—Louvre.

The fresco, executed in 1512–14, is in the *Stanza dell' Eliodoro*, Vatican. It represents the expulsion of Heliodorus from the Temple at Jerusalem.

122. Studies for figures in the fresco of the Sibyls, painted in the Church of Santa Maria della Pace, at Rome.—Albertina.
123. Studies for figures in the above fresco.—Albertina.
124. Studies for the Phrygian Sibyl in the above fresco.—Oxford.

The frescoes of the Sibyls were executed in the year 1514. See Screen D, No. 33.

125. (*Ascribed to Raphael.*) Study for the group of a man carrying his father in the fresco of the "Incendio del Borgo."—Albertina.
126. Study for one of the groups in the above fresco.—Albertina.
127. Study for one of the figures in the above fresco.—Uffizi.

The fresco represents the "Fire in the Borgo," or the "Incendio del Borgo." It is said that the Pope extinguished the conflagration by making the sign of the cross. Executed in 1514–17. See Screen D, No. 29.

128. Study for a group in the "Battle of Ostia."—Albertina.
The fresco is in the *Stanza dell' Incendio*, Vatican. Executed c. 1514–17. See Screen D, No. 32.

129. Design for the tapestry, representing "The Coronation of the Virgin."—Oxford.
This tapestry was designed to cover the eastern wall behind the high altar in the Sistine Chapel, Vatican. Executed c. 1515–16.

130. Nude figure of a saint. Composition unknown. Executed c. 1515.—British Museum.

131. (*Ascribed to Raphael.*) Study for the cartoon of "St. Paul preaching at Athens."—Uffizi. See Screen B, No. 16.

132. Study for the figure of Christ in the cartoon representing the charge to Peter.—Louvre.

133. (*Ascribed to Raphael.*) Study for the cartoon of Christ's Charge to Peter.—Windsor.
The cartoons are in the South Kensington Museum. Executed c. 1515–16.

134. (*Ascribed to Raphael.*) The "Marriage of Alexander and Roxana." Figures undraped.—Albertina.

135. (*Ascribed to Raphael.*) "The Marriage of Alexander and Roxana."—Louvre.
The fresco, in the old "Villa Raffaellò," attached to the Villa Borghese at Rome, was executed in 1515–16 by Pierin del Vaga, a pupil of Raphael. See Screen D, No. 30.

136. Study—"Jacob's Dream."—British Museum.
This composition has been painted twice in the Vatican: first, on the ceiling of the *Stanza dell' Eliodoro*, as a separate and symbolical subject; and the second time (No. 136) in the Loggie, sixth bay, as one of the series of the "Life of Jacob." —See Screen C, No. 18.

137. Study—"The finding of Moses."—Uffizi.
The fresco is in the Loggie, Vatican, eighth bay. Executed c. 1515–18. See Screen B, No. 8.

138. Study of an angel presiding over the planet Jupiter, for one of the mosaics of the cupola of the Chigi Chapel, in the Church of Santa Maria del Popolo, Rome.—Oxford.

139. (*Ascribed to Raphael.*) Study for the head of the Madonna in the picture known as "La Perla."—British Museum.

140. Study for the head of St. Elizabeth in the same picture.—Uffizi.
The painting is in the Museo del Prado at Madrid. It was purchased by Charles I. of the Duke of Mantua, and after his death in 1649 the Spanish ambassador, D. Alonso de Cardeñas, acquired it in the name of Philip IV. for £2,000. When Philip saw it he exclaimed, "That is my pearl;" hence its appellation. See Screen C, No. 21.

141. (*Ascribed to Raphael.*) Study for the "St. John the Baptist in the Desert."—Uffizi. See Screen D, No. 28.

142. Study for the "St. John the Baptist in the Desert."—British Museum.

Raphael has treated the subject of this Saint in several ways. The picture of study No. 141 is in the Uffizi, and of No. 142 in the Louvre. Painted c. 1518. See Screen D, No. 35.

143. (*Ascribed to Raphael.*) Study: Mercury and Psyche ascending to Olympus. Fresco in the Farnesina, Rome.—Saxe-Weimar-Eisenach Collection.

144. (*Ascribed to Raphael.*) Study: Venus, Juno, and Ceres. Fresco in the Farnesina, Rome.—Albertina.

145. Study: Venus and Psyche. Fresco in the Farnesina, Rome. —Louvre.

146. Study: Group of the Three Graces, for the "Feast of the Gods." Fresco in the Farnesina, Rome—Windsor. Executed 1518–19.

147. Study for the "Holy Family of Francis I."—Uffizi.

148. Study for the "Holy Family of Francis I."—Louvre.

149. Study for the "Holy Family of Francis I."—Uffizi.

The picture, painted in 1518 for Francis I., King of France, is in the Louvre. Giulio Romano assisted in the execution. See Screen C, No. 24.

150. (*Ascribed to Raphael*) Studies for figures in the picture of the "Transfiguration."—Louvre.

151. Study for the head of St. Andrew in the picture of the "Transfiguration."—British Museum.

152. (*Ascribed to Raphael.*) Studies of the heads and hands of St. John and of St. Peter in the picture of the "Transfiguration." —Oxford. The picture now in the Vatican. Painted for the Cathedral of Narbonne, in 1519–20. See Screen D, No. 31.

Room IX.

WORKS ILLUSTRATING THE INVENTION OF ENGRAVING.

In the table-case is displayed a collection of works illustrating the invention and early progress of the art of engraving metal plates for the purpose of taking impressions from them. Engraving, as a mode of decoration merely, was practised by goldsmiths and metal-workers from very early times, but it was not until the middle of the fifteenth century that it came into use as a means of multiplying the designs of artists by yielding impressions on paper. The circumstances which led up to this great invention may be briefly narrated. At the period mentioned a particular kind of work termed *niello* was much in vogue, especially in Italy, for the adornment of all kinds of ecclesiastical and domestic utensils. It was executed in the following manner:—The design having been cut with a graver on a silver plate, the latter was covered with a fusible substance composed of silver, lead, copper, sulphur, and borax, which being melted by the

application of heat, ran into and filled the engraved lines, and whe allowed to cool, hardened and became firmly fixed. This compour was called *nigellum*—in Italian *niello*. The surface of the plate wa then smoothed and polished, and the design appeared in black lin on a ground of bright silver. Specimens of this work fill divisioı A, B, and C. In the preparation of these plates it was necessa for the artist to test the character of his work before infusing tl niello, as afterwards no corrections could be made. This was effecte by taking a mould in fine clay, and from that a cast in sulphur, whic when the lines were filled with a black colouring matter, presente the same appearance as the plate itself would do when niellated. collection of sulphur casts is shown in Division D. This mode procedure was followed until Maso Finiguerra, of Florence, the able worker in niello of his time, designed the simpler plan of takir impressions on paper direct from the plate; the first proof so ol tained is supposed to be that in the *Bibliothèque* at Paris, taken fro the pax of the Coronation of the Virgin which was ordered in 14 and delivered in 1452. (See Sulphur Casts, Division D, No. 2.)

This great discovery directly suggested the practice of true coppe plate engraving, of which Finiguerra is consequently regarded as tl author. Of impressions on paper from niello plates the Museu possesses a very extensive series; a few good examples are exhibit in Divisions E and F.

SILVER PLATES

EXCEPT in the instances where it is otherwise stated, these are the work of anonymous Italian artists of the fifteenth century.

DIVISION A.

1. ST. BERNARD seated at a desk writing, inspired by the Virgin, wl appears to him in a vision. Circular plate set in a silver ri
2. A CASE containing a set of 6 escutcheons decorated with arabesque and seven small circular plates representing heads of saints
3. AN APOTHEOSIS—a naked man holding upon an altar an eagl the emblem of the soul of a deceased emperor, over which female pours a libation from a vase. A copperplate not ni lated.
4. THE HOLY VIRGIN KNEELING AT HER DEVOTIONS, with a glo falling on her from above; on the right is the entrance to temple.
5. THE MADONNA ENTHRONED, WITH ANGELS AND SAINTS. A p engraved by Maso Finiguerra. The Virgin is seated on throne, with the Infant Saviour on her lap, and an angel stan ing on either side; before the daïs of the throne are group seven female saints, the foremost of whom are Mary Magdale

kneeling with her vase of ointment, St. Lucia carrying her eyes in a dish, and St. Catherine with her wheel. Partially gilt. Enclosed in a richly-chased silver-gilt frame, on which are some remains of enamelling.

6. THE PENITENCE OF ST. JEROME. He kneels before a cave in a rocky landscape, striking his breast with a stone, a lion and lioness near him; on the left sits a monk reading. Partially gilt. The workmanship of this plate, which is of very beautiful design, has been attributed to Francesco Francia.

7. ST. MICHAEL, ST. GABRIEL, AND ST. ZADKIEL. They are standing together, St. Zadkiel being in the middle; St. Michael, holding the sword and orb, on the left; and St. Gabriel, with a lily branch, on the right. A circular plate set in a silver rim. Pendant to No. 1.

8. A CASE, containing five plates:—

CACUS STEALING THE CATTLE OF HERCULES. The latter lies on the ground asleep in front, while Cacus drags off one of the cows by its tail.

DAVID AND GOLIATH. David, with the sling in his hand, stands by the decapitated body of Goliath.

ALLEGORY OF VICTORY. A young warrior running towards the right, accompanied by a winged nude female who carries a palm branch. A pendant to the preceding.

THE MADONNA AND INFANT SAVIOUR. The latter stands on a large clasped book, and wears a tunic girt at the waist, in the fashion of the fifteenth century.

THE MADONNA AND INFANT SAVIOUR. The former, seen to the waist, is adoring the Child, who lies asleep before her, with his hands crossed on his breast. The figures are relieved off a gilt hatched ground.

9. A PANEL OF ORNAMENT, with the head of Medusa and two trophies. Modern Russian work.

DIVISION B.

1. PORTRAITS OF A YOUNG MAN AND WOMAN, in profile, facing one another. The heads are relieved off a gilt hatched ground. Set in a silver frame, intended apparently as an ornament for the end of a strap or ribbon.

2. A CASE containing nineteen plates of various sizes:—

VIRGIN AND CHILD.

ST. SEBASTIAN.

PENITENCE OF ST. JEROME. He kneels near a tree, striking his breast with a stone. The figure is relieved off a gilt hatched ground.

A HOLY WOMAN.

ST. SEBASTIAN.

VIRGIN AND CHILD.
ST. LAWRENCE.
VIRGIN AND CHILD.
ST. JEROME, showing the marks of his penitence.
THE MAN OF SORROWS; Christ standing in the tomb, supported by the Virgin and Mary Magdalene; on the front of the tomb are the words "HVMANI GENERIS REDEMTOR." The figures are relieved off a gilt hatched ground.
A PIETÀ; the Virgin seated on a bank, with the dead Christ extended on her lap; behind rise the three crosses; the letters B. E., with a parti-coloured globe between them, are at the bottom. The figures are relieved off a gilt hatched ground.
THE VIRGIN AND CHILD. The figures are relieved off a gilt hatched ground.
ST. BERNARDINO OF SIENA; half-length figure, in profile, holding a radiant disc, in the centre of which is the sacred cypher I.H.S. Circular plate, executed in relief.
THE VIRGIN AND CHILD. The figures are relieved off a gilt hatched ground.
A BISHOP; half-length, with mitre and nimbus, and holding a pastoral staff. Not niellated.
ST. JAMES THE GREAT; half-length figure, holding pilgrim's staff.
THE ANNUNCIATION. The Virgin kneels before the angel, who approaches from the right, bearing a large lily branch Circle.
ST. SEBASTIAN; half-length figure.
ST. JAMES THE GREAT; half-length, holding pilgrim's staff

3. A CASE containing twenty-five plates of various sizes:—
THE VIRGIN AND INFANT SAVIOUR. The Virgin is seated on a throne-like chair, with the Child on her lap.
THE VIRGIN AND INFANT SAVIOUR. The Virgin is turned to the left, and holds the Child on her arm.
ALLEGORICAL FEMALE FIGURE, with wings and nimbus, seated on a throne, pouring liquid out of one vase into another. Circular plate, partially gilt. The workmanship of this is attributed by Duchesne to Maso Finiguerra.
ST. FRANCIS OF ASSISI; half-length figure, holding a cross and book; the stigmata are seen on his hands.
THE MAN OF SORROWS; half-length figure, standing in the tomb, his hands crossed before him.
THE MADONNA MOURNING; half-length figure. This is not a niello plate; it is of copper, gilt and enamelled in blue.
A SAINT; half-length, with bishop's mitre and pastoral staff.
ST. JOHN THE BAPTIST; half-length, holding a cross which rests on his shoulder.

A FEMALE MARTYR; half-length figure, holding a palm branch.

A SHIELD bearing the three nails of the Cross, surrounded by cinquefoils and flames; at the sides are the letters Z. C., presumably the initials of the engraver.

A HOLY WOMAN; half-length figure, turned to the left.

A FEMALE MARTYR. She stands with a palm in her hand, and a saw, the instrument of her martyrdom, lying at her feet.

THE MAN OF SORROWS. Christ standing in the tomb, with arms folded. Circular plate, originally filled with translucent enamel, which it has since lost.

THE MAN OF SORROWS. The dead body of Christ, supported in a sitting position on the side of the tomb by the Virgin and St. John; behind rises the Cross, with the spear and reed. On the front of the tomb is inscribed P. VITA POPVLI PASSVS SVM. The plate is arched at the top.

ST. ANTHONY OF PADUA; half-length figure, holding a book, and giving the benediction with his left hand.

THREE SAINTS, EMBLEMATICAL OF CHRISTIAN FAITH; a female standing between two male saints. Of the latter the one on the right is a Dominican holding a book and lily; the other is a deacon in a dalmatic, and carries a fetter. On a banderole over their head is inscribed FIDES TVA TE SALVAM FECIT. At the sides are the letters L. I., which may be the artist's initials. The figures are relieved off a gilt hatched ground.

ST. JOHN THE BAPTIST; half-length figure, holding a cross and a book on which lies the mystic lamb.

ST. JAMES THE LESS; half-length figure, holding the fuller's club; the sun shining on the left.

ST. ROCH; half-length figure, holding a pilgrim's staff.

ST. JEROME; kneeling in prayer, with a cross on rising ground before him.

ST. PETER; a profile head, in outline of punched dots. Not a niello plate.

THE MADONNA; half-length figure. Not niellated.

THE MADONNA AND INFANT SAVIOUR ENTHRONED. In front stand the prophet Daniel and St. Margaret.

A BISHOP; half-length figure, holding book and pastoral staff.

ANOTHER BISHOP; half-length, holding book and pastoral staff.

4. A KNIFE-HANDLE, with plaques of niello ornament.

5. A CASE containing twelve various articles:—

A MALE SAINT STANDING BETWEEN TWO FEMALE SAINTS; they are seen to the knees, and each holds the palm of martydom.

THE NATIVITY; the Virgin kneeling in adoration before the Infant Saviour, with St. Joseph seated on the left

in the background is the angel appearing to the shepherds; a banderole above is inscribed "GLORIA IN EXCELSIS DEO ET IN TERRA." The figures are relieved off a gilt hatched ground.

A SILVER ETUI; it is triangular in form, each face being decorated with plaques of niello, one of which represents a woman spinning.

A KNIFE-HANDLE; decorated with plaques of niello ornament; the handle itself is copper-gilt, of modern date.

A SILVER CRUCIFIX; the cross is decorated with five unniellated plaques, representing God the Father, the Man of Sorrows, the Virgin Mary, St. John, and a *Memento Mori.*

FIVE SMALL ROSETTE-LIKE ORNAMENTS.

THE MAN OF SORROWS; half-length figure.

OUR SAVIOUR'S CROSS, with the marks of the nails; the other crosses are at the sides, very small and indistinct.

6. THE NATIVITY; the Virgin and St. Joseph adoring the Infant; in the background is the stable, with the star shining above it.

DIVISION C.

1. THE MADONNA AND TWO MONKS; the Madonna stands, covering with her mantle two monks who kneel at her feet. Circular plate in silver frame.
2. THE MADONNA AND INFANT SAVIOUR; in circular chased gold frame, which has a ring at each side.
3. THE MAN OF SORROWS. Christ standing in the tomb, surrounded by instruments of the Passion. Mounted in a brass frame. in upper part of which is a lunette containing another plate, with figure of the Eternal Father.
4. A SILVER CUP WITH COVER; richly decorated with niello-work, and surmounted by a statuette of Cupid. Flemish, 16th century. An account of this cup will be found in "Dresses and Decorations of the Middle Ages," by Henry Shaw, F.S.A., 1843.
5. CONVERSION OF ST. PAUL; mounted in an ornamental frame as a *pax.* An imitation by a modern artist of the work of the ancient *niellatori.*
6. THE NATIVITY; a carving in mother-of-pearl, enclosed in a frame which is decorated with six plaques of niello-work, representing cherub heads.
7. THE VIRGIN AND CHILD; an oval medallion, with a ring at the top to enable it to be worn round the neck. On the reverse is a figure of St. Nicholas. The figures are relieved against a gilt engrailed ground. Russian work of the 16th century.
8. THE MAN OF SORROWS. The dead Christ seated on the side of the tomb and supported by two boy angels; in ornamental border. A deeply incised circular plate, originally filled with translucent enamel, which it has since lost.

SULPHUR CASTS.

In consequence, it is presumed, of the extremely fragile nature of the material of which they are formed, but few of these beautiful works have survived to the present day. The total number known to exist is only twenty-five, and of these the Museum possesses nineteen, which are here exhibited.

Division D.

1. Christ washing the Apostles' feet.
2. The Madonna surrounded by Angels and Saints. From a *pax* engraved by Maso Finiguerra. The Madonna, with the Child on her lap, is seated on a throne, with angels and cherubs on either side; in front are grouped ten female saints, three of whom, including the Magdalene, kneel in adoration; of the rest the most prominent are St. Catherine with her wheel, St. Agnes with the lamb, and St. Lucia carrying her eyes in a dish.
3. The Coronation of the Virgin. From the celebrated Pax engraved by Maso Finiguerra, in 1450–52 for the Church of San Giovanni at Florence. Our Saviour, seated on a canopied throne, is placing a crown on the head of the Virgin, who sits beside him. Below them is a numerous assemblage of male and female saints, with St. Augustine and St. Ambrose kneeling in the centre. The niellated silver plate itself is now in the National Museum at Florence. An impression on paper, taken previously to the infusion of the niello, was discovered by the Abbate Zani in the *Bibliothèque du Roi* at Paris in 1797. The present cast was at various times in the collections of Count Francesco Seratti (Governor of Leghorn, and Minister to Ferdinand IV. King of the Two Sicilies, in 1802–6), of Mr. Thomas Grenville, and of the Duke of Buckingham, from whom it was acquired in 1836. It has been injured in the middle, and repaired by Professor Louis Levrier.
4. Four subjects from the New Testament:—
   Christ taken in the Garden.
   Christ before Pilate.
   Christ releasing souls from Limbo.
   The Maries at the Sepulchre.
5. The Last Supper.
6. The dead Christ mourned over by the Virgin and Saints.
7. Seven subjects from the Old Testament:—
   Creation of Adam.
   Creation of Eve.

Adam and Eve eating the Forbidden Fruit.
The Expulsion from Paradise.
Adam tilling the ground.
Sacrifice of Cain and Abel.
Cain killing Abel.

8. THE CRUCIFIXION.
9. THE ASCENSION.

The above sixteen casts of subjects from the Old and New Testament formed part of the decoration of a shrine in the convent of the Camaldoli at Florence; they passed to the Museum from the collection of Sir Mark Masterman Sykes.

10. THREE MONKS SEATED.

IMPRESSIONS ON PAPER.

DIVISION E.

1. TWO CUPIDS DANCING.
2. THE VIRGIN ADORING THE INFANT SAVIOUR, who lies asleep on cross before her.
3. MERCURY PRESENTING THE INFANT BACCHUS TO INO.
4. ABRAHAM SADDLING THE ASS, preparatory to setting out for Mount Moriah to sacrifice his son. Engraved by Peregrini da Cesena.
5. ABRAHAM SETTING OUT FOR MOUNT MORIAH. Engraved by Peregrini da Cesena.
6. ABRAHAM AND ISAAC ON MOUNT MORIAH. Engraved by Peregrini da Cesena.
7. A PANEL OF ARABESQUE ORNAMENT.
8. ANOTHER PANEL OF ARABESQUE ORNAMENT.

DIVISION F.

1. DAVID AND GOLIATH. Attributed by Duchesne to Peregrini da Cesena.

THE MADONNA SURROUNDED BY ANGELS AND SAINTS. The composition, which is enclosed in an architectural border, is identical with that of the sulphur cast, No. 2; it is, however, inferior in execution, and is not the work of Finiguerra.

3. TRIUMPH OF MARS. Two impressions; one taken when the plate was in its perfect state, the other after it had been exhausted by frequent printings; in the latter all the delicate work has disappeared, and it is reworked on in different parts, and some additional foliage introduced.
4. JUDITH WITH THE HEAD OF HOLOFERNES.

ORDINARY ENGRAVED METAL PLATES.

Division G.

1. Venus and Mars. Iron. By Hans Burgkmair the younger. German, c. 1545.
2. Perseus and Andromeda. Copper. By V. S. German, 1624.
3. Pyramus and Thisbe. Copper. By V. S.
4. Mary, Queen of Scots; standing with a crucifix in her hand, the block and headsman's axe beside her; inscribed, "Maria Scot. Gal. Ang. Iber. Regina." Copper. By Martin Basse. French, c 1600.
5. St. Margaret, Queen of Scotland; standing, with the Holy Trinity on a cloud above; inscribed "S. Margareta Scotiæ Regina." Copper. By Martin Basse.
6. Orpheus. Iron. By Gerhardt Janssen. German, c. 1580.
7. Cupid appearing to a Huntsman; he bears a banderole inscribed "Gloria." Copper. By V. S.
8. The Flight into Egypt. Copper. By V. S.
9. Panel of Arabesque Ornament. Iron. By Lambert Hopfer. It bears the serial number 129.
10. Panel of Arabesque Ornament. Iron. By Lambert Hopfer. It bears the serial number 132. German, c 1520.
11. The Knight, Death, and the Devil. Copy from the celebrated plate by Albrecht Dürer, the same size as the original, but reversed. Copper. By HR 1563.
12. The Nativity. The Virgin adoring the Infant Saviour; with figure of the Man of Sorrows above. Brass. By an anonymous artist of the latter part of the 15th century.
13. Panel of Arabesque Ornament. Iron. By Lambert Hopfer. It bears the serial number 134.

Division H.

The Naming of St. John. A high-relief carving in Pappenheim hone-stone; attributed to Albrecht Dürer, whose monogram, with the date 1510, it bears.

It was bequeathed to the nation by Mr. R. Payne-Knight, in 1824, who acquired it in the Netherlands, at the end of the last century. Two similar carvings, also representing scenes in the life of St. John the Baptist, and bearing the same date, are in existence: viz. "The Visitation," in the Episcopal Seminary at Bruges, and "St. John preaching in the Wilderness," in the Museum at Brunswick.

Six of the original wood-blocks of the series known as the "Little Passion," designed by Dürer, with impressions on paper from them: the subjects represented are:

1. The Annunciation.
2. The Nativity.
3. Christ's entry into Jerusalem.
4. The Descent from the Cross.
5. The Resurrection.
6. The Descent of the Holy Ghost.

PHOTOGRAPHIC REPRODUCTIONS OF DRAWINGS BY OLD MASTERS.

On the walls are arranged the two series of Autotype reproductions from early prints in the Museum, issued by the Trustees in 1882 and 1883, together with proofs of the third series now in course of preparation. The numbers commence on the left-hand side on entering from Room VIII.

SERIES I.

ITALIAN PRINTS.—FIFTEENTH CENTURY.

I. Nine specimens of Niello-work.
II. Moses receiving the Tables of the Law. Florentine: anonymous.
III. David and Goliath. Florentine: anonymous.
IV. The Temple of Solomon. Florentine: anonymous.
V. Adoration of the Magi. Florentine: anonymous.
The above four prints are all by the same hand.
VI. Portrait of a young lady. Anonymous. It has been attributed to Andrea del Verrocchio.
VII. Five panels of ornament. Anonymous.
VIII. The Prophet Haggai. Florentine: anonymous. One of the set of "Prophets" usually attributed to Baccio Baldini or Sandro Botticelli.
IX. "Sibylla Europa." Florentine: anonymous. One of a corresponding set of "Sibyls" by the same hand.
X. Emblematical figure of Chastity. Anonymous.
XI. Design for a plate: cavalier and lady dancing. Anonymous.
The above two belong to the series of twenty-four unique prints known as the "Otto Prints," from their having formerly been in the collection of Ernest Peter Otto, a dealer at Berlin. Seventeen are now in the British Museum, and the other seven dispersed.
XII. Panel of arabesque ornament, dated 1500. By Zoan Andrea Vavassore.
XIII. The Madonna, with St. Helena, and St. Michael. By Giovanni Maria da Brescia.

XIV. Christ giving the Benediction; and the Holy Family. Both by Jacopo de' Barbarj.
The caduceus which appears on these prints is the mark of the engraver, who is commonly known as the Master of the Caduceus.

XV. Madonna and Child. By Jacopo de' Barbarj.

XVI. St. Sebastian. By Jacopo de' Barbarj.

XVII. The Musical Party. By Domenico Campagnola.

XVIII. The young Shepherd: and the Astrologer. Both by Giulio Campagnola.

XIX. The Virgin giving a scapulary to St. John. Attributed to Fra Filippo Lippi.
The Crucifixion. Attributed to Fra Filippo Lippi. [Cancelled.]
Coronation of the Virgin. Attributed to Fra Filippo Lippi. [Cancelled.]
The above three plates form part of a set of the Life of the Virgin.

XX. The Adoration of the Magi. By Andrea Mantegna. A group from the triptych in the Uffizi, Florence. This plate was never finished.

XXI. Christ standing between St. Andrew and St. Longinus. By Andrea Mantegna.

XXII. Soldiers bearing trophies. From a design for one of the cartoons of the Triumph of Julius Cæsar, now at Hampton Court. By Andrea Mantegna. [See page 2, No. 10.]

XXIII. Dance of Nymphs. By Andrea Mantegna.

XXIV. Judith with the head of Holofernes. Unfinished state, before the landscape in the background was added. By Girolamo Mocetto.

XXV. Sacrifice of a Pig. The subject has been described as the Nuptials of Jason and Medea. By Girolamo Mocetto.

XXVI. Allegorical figure of Fortune. By Nicoletto da Modena.

XXVII. The Punishment of a Deceitful Tongue. By Nicoletto da Modena.

XXVIII. Panel of arabesque ornament, with two Satyrs bound in the centre. By Nicoletto da Modena.

XXIX. Holy Family in a landscape. By Benedetto Montagna.

XXX. Portrait of a young Florentine lady. By Leonardo da Vinci. No other impression of this plate is known to exist.

SERIES II.

Italian.—Sixteenth Century.

I. The Nativity. Engraved in the style of Francesco Raibolini, called "Il Francia." By Marcantonio Raimondi.

II. God instructing Noah to build the Ark; from a design by Raphael

for one of the frescoes in the Vatican. By Marcantonio Raimondi.

III. The Virgin and Child with St. Elisabeth and St. John, near a palm tree: from a design by Raphael. By Marcantonio Raimondi.

IV. Mount Parnassus; from a design by Raphael for the fresco in the Vatican. By Marcantonio Raimondi.

V. Poetry; from a design by Raphael for the fresco in the Vatican. By Marcantonio Raimondi.

V. Ariadne; erroneously called Cleopatra: from a design by Raphael, adapted from an antique statue formerly in the garden of the Belvedere, Rome. By Marcantonio Raimondi.

VI. A perfume box, known as "La Cassolette:" from a design by Raphael. By Marcantonio Raimondi.

VII. Portrait of Pietro Aretino, the poet and satirist: first state, before the stripes on the cap, before the monogram, and with only the first two lines of the inscription. By Marcantonio Raimondi.

VIII. Christ bearing His Cross: from the celebrated picture by Raphael at Madrid, known as "Lo Spasimo di Sicilia." By Agostino di Musi, called "Agostino Veneziano."

IX. Virgin and Child with St. John and two angels: from a design attributed to Francia. By Agostino di Musi, called "Agostino Veneziano."

X. Angelica and Medoro: from a design attributed to Giulio Pippi, called "Romano." By Agostino di Musi, called "Agostino Veneziano."

XI. The contest of Entellus and Dares: from a design by Raphael. By Marco Dente da Ravenna.

XII. God appearing to Isaac: from a design by Raphael for one of the frescoes in the Vatican. By Marco Dente da Ravenna.

XIII. Joseph relating his dreams: from a design by Raphael for one of the frescoes in the Vatican. By an engraver of the school of Marcantonio Raimondi.

XIV. Battle of the Horatii and Curiatii: from a design by Giulio Romano. By an engraver of the school of Marcantonio.

XV. Day of Pentecost: from a design ascribed to Raphael. By Giovanni Giacomo Caraglio.

XVI. Marriage of Alexander and Roxana: from a design by Raphael. By Giovanni Giacomo Caraglio.

XVII. Holy Family with St. John: from a painting by Marcello Venusti, after a design by Michelangelo. By Giulio Bonasone.

XVIII. Holy Family, with St. Elisabeth and St. John: from the picture by Raphael, known as the Madonna Canigiani. By Giulio Bonasone.

XIX. Cupid punished in the Elysian Fields. By Giulio Bonasone, from his own design.

XX. Portrait of Raphael Sanzio. By Giulio Bonasone,

XXI. Coronation of the Virgin: from a design by Raphael. By an

anonymous engraver known from his customary mark as the Master of the Die.

XXII. Saint Roch healed by an Angel; and the Coronation of the Virgin: from a design by Raphael. Both by the Master of the Die.

XXIII. Frieze representing the Triumph of Love: from a design attributed to Raphael. By the Master of the Die.

XXIV. Christ and the Woman of Samaria: from a design by Michelangelo. By Nicolas Beatrizet.

XXV. Portrait of Henry II. of France; first state, with the date 1556. By Nicolas Beatrizet

XXVI. The Entombment: from a design by Raphael. By Enea Vico.

XXVII. Cupids riding on dolphins: two subjects from designs by Giulio Romano. By Adamo Ghisi.

XXVIII. The Greeks rescuing the body of Patroclus: from a design by Giulio Romano. By Diana Ghisi.

XXIX. Portrait of Michelangelo Buonarroti. By Giorgio Ghisi.

XXX. The Virgin and Child, with St. Mark and St. James: from a design by Giulio Romano. By Mario Cartaro.

SERIES III.

German and Flemish.—Fifteenth Century.

I. The "Man of Sorrows," or Christ showing his Wounds. German. Anonymous.

II. The Virgin and Child enthroned. German. Anonymous. St. Anna, with the youthful Virgin and Infant Christ. Flemish. Anonymous.

III. The Tiburtine Sibyl showing the Virgin and Infant Christ to the Emperor Augustus in a vision. By the anonymous German artist known as "The Master of the Sibyl."

IV. The Madonna and Child ("Mater Amabilis"). By Veit Stoss. German.

The Chess Players, and Lovers in a Garden. By the Master of the Sibyl.

V Marcus Manlius Capitolinus thrown into the Tiber; and the Roman Emperor Valerian humbled by the Persian King Sapor. Both by the Master of the Subjects in the "Bocace" of 1476.

VI. The four Evangelists sitting on raised ground. By the Master E. S. of 1466. German.

VII. A Woman with a Shield and Crest; St. George killing the Dragon; an Oriental on horseback. All three by the anonymous artist known as the "Master of 1480." Flemish.

VIII. The Judgment of Solomon. By the Master of B. M. German.

IX. A "Pietà;" and the Repose in Egypt. By the Master B. M.

X. Christ tempted by the Devil; and Christ's Entry into Jerusalem. Both by the Master LCz. German.

XI. The Virgin and Child at a Gothic window; and St. Bartholomew and St. James the Less each standing in a Gothic chapel. All three by the Master W A.

XII. The Genealogy of the Virgin. By the Master W A. Flemish.

XIII. The Judgment of Solomon. By Franz von Bocholt. German.

XIV. The Angelic Salutation. By Franz von Bocholt.

XV. St. Michael and the Dragon; and the Virgin and Child at an arched window. Both by Franz von Bocholt.

XVI. The Adoration of the Magi. By the Master of Zwolle, sometimes identified as John of Cologne.

XVII. The Crucifixion. By the Master of Zwolle.

XVIII. The Virgin and Child at a window ("Mater Amabilis"). By the Master of Zwolle.

XIX. The Garden of Love. By Wolf Hammer. German.

XX. Madonna and Infant Christ with St. Anne. By Mair of Landshut. German.

XXI. The great Ball and Tournament at Munich in 1500. Both by Martin Zatzinger. German.

XXII. The Virgin and Child seated on a bank, before a wattled fence; the Angel of the Annunciation; and the Virgin of the Annunciation. All three by Martin Schongauer. German.

XXIII. The Adoration of the Magi. By Martin Schongauer.

XXIV. The Flight into Egypt. By Martin Schongauer.

XXV. Christ on the Cross, with angels receiving the blood from his wounds By Martin Schongauer.

XXVI. The Death of the Virgin. By Martin Schongauer.

XXVII. St. Anthony transported and tormented by demons in the air. By Martin Schongauer.

XXVIII. St. John the Evangelist writing the Apocalypse; and St. Michael vanquishing the Dragon. Both by Martin Schongauer.

XXIX. St. Catherine of Alexandria (the small print); St. Catherine of Alexandria (the large print); St. Barbara, and St. Agnes. All four by Martin Schongauer.

XXX. The Baptism of Christ in the Jordan; the Coronation of the Virgin; and God the Father and the Virgin enthroned. All three by Martin Schongauer.

XXXI. Two pedestrians conversing; a peasant, with his wife and child, on horseback, going to market; and a man driving an ass. All three by Martin Schongauer.

XXXII. Judith and Holofernes; and the Dance of the Daughter of Herodias. Both by Israel van Meckenen German.

ENGRAVINGS FROM THE COMPLETED COMPOSITIONS BY RAPHAEL, STUDIES FOR WHICH ARE EXHIBITED IN ROOM VIII.

Screen A.

1. The Annunciation.—Predella. Under the Coronation of the Virgin. Vatican. Executed c. 1502. Engraved by Giuseppe Craffonara. See Study No. 65.
2. Saint George.—Louvre. Executed c. 1504. Engraved by Nicolas de Larmessin. See Study No. 67.
3. The Three Graces.—Dudley Gallery. Engraved by Lauro. See Study No. 54.
4. "La Disputa del Sacramento." (The Dispute of the Sacrament.)—Vatican. Executed 1507-1508. Engraved by Giorgio Ghisi. See Studies Nos. 90, 91, 92, 93.
5. The Coronation of the Virgin.—Vatican. Executed c. 1502. Engraved by Giuseppe Craffonara. See Studies Nos. 63, 64.
6. Portrait of Maddalena Strozzi Doni.—Uffizi, Florence. Executed in 1506. Engraved by Marco Zignani. See Study No. 78.
7. Saint George.—Hermitage, St. Petersburg. Executed in 1506. Engraved by Nicolas de Larmessin. See Study No. 80.

Screen B.

8. The Finding of Moses.—Loggie, Vatican. Executed c. 1515–18. Engraved by J. C. De Meulemeester. See Study No. 137.
9. Madonna Canigiani.—Munich. Executed in 1506. Lithographed by F. Piloty. See Study No. 77.
10. Portrait of Pope Julius II.—Pitti Palace, Florence. Engraved by A. Daverio.
11. "Madonna del Pesce."—Museo del Prado, Madrid. Executed c. 1512. Engraved by Francesco Bartolozzi. See Study No. 115.
12. Apollo and Marsyas.—Louvre. Executed c. 1507. Woodcut. See Study No. 89.
13. The School of Athens.—Fresco. Vatican. Executed c. 1508. Engraved by Giorgio Ghisi. See Studies Nos. 94, 95, 96, 97, 98, 99, 100.
14. Pope Leo X. and the Cardinals Giulio de' Medici and Luigi de Rossi.—Pitti Palace, Florence. Engraved by F. Lignon.
15. God appearing to Noah and directing him to build the Ark.—*Stanza dell' Eliodoro*, Vatican. Executed 1512–14. Etched by John Alexander. See Study No. 116.

16. Saint Paul preaching at Athens.—Cartoon. South Kensington Museum. Executed 1515-16. Engraved by Marcantonio Raimondi. See Study No. 131.
17. The Entombment.—Borghese Gallery, Rome. Executed 1506-.7 Engraved by Giovanni Volpato. See Studies Nos. 81, 82, 83, 84, 85, 86.

On the end of the screen a Portrait of Raphael Sanzio.—Painted by himself, c. 1508. Engraved by Paul Pontius.

SCREEN C.

18. Jacob's Dream.—Loggie, Vatican. Executed 1515-18. Engraved by Jacob Bossius. See Study No. 136.
19. "Colonna Madonna."—Royal Museum, Berlin. Executed in 1508. Lithographed by V. Schertle. See Study No. 107.
20. Parnassus.—*Stanza della Segnatura*, Vatican. Executed 1508-11. Engraved by Marcantonio Raimondi. See Study No. 101.
21. The Holy Family, called "La Perla."—Museo del Prado, Madrid. Executed in 1518. Lithographed by J. J. Martinez. See Studies Nos. 139, 140.
22. Parnassus.—*Stanza della Segnatura*, Vatican. Executed 1508-11. Engraved by J. Matham. See Studies Nos. 102, 103, 104, 105.
23. The Massacre of the Innocents.—Executed c. 1510. Engraved by Marcantonio Raimondi. See Studies Nos. 110, 111, 112, 113.
24. "The Holy Family of Francis I."—Louvre. Executed c. 1518. Engraved by J. T. Richomme. See Studies Nos. 147, 148, 149.
25. Bas-relief beneath the statue of Minerva in the "School of Athens."—Vatican. Executed c. 1508. See Study No. 99.
26. The Virgin and Child, known as "La Belle Jardinière."—Louvre. Executed in 1508. Engraved by P. Audouin. See Study No. 79.

SCREEN D.

27. "La Madonna del Cardellino."—Uffizi, Florence. Executed in 1506. Engraved by F. Livy. See Study No. 79.
28. Saint John in the Desert.—Uffizi, Florence. Executed in 1518. Engraved by François Chereau. See Study No. 141.
29. "Incendio del Borgo." — (Reversed.) Vatican. Executed 1514-17. Engraved by Philippe Thomassin. See Studies Nos. 125, 126, 127.
30. The Marriage of Alexander and Roxana.—Fresco. Old Villa Raffaello, Rome. Executed 1515-16. Engraved by Giovanni Volpato. See Studies Nos. 134, 135.

31. The Transfiguration.—Vatican. Executed 1519–20. Engraved by Raphael Morghen. See Studies Nos. 151, 152.
32. Battle of Ostia.—*Stanza dell' Incendio*, Vatican. Executed 1514–17. Etching. See Study No. 128.
33. Sibyls.—Church of Santa Maria della Pace, Rome. Executed in 1514. Engraved by Giovanni Volpato. See Studies Nos. 122, 123, 124.
34. "Bridgwater Madonna."—Executed in 1512. Engraved by Nicolas de Larmessin. See Studies Nos. 117, 118, 119, 120.
35. Saint John the Baptist in the Desert.—Louvre. Executed in 1518. Engraved by Simon Valée. See Study No. 142.

On the end of the Screen a Photo-engraving; supposed Portrait of Raphael Sanzio.—Engraved by Marcantonio Raimondi.

Room X.

POCKET BOOK ILLUSTRATIONS, ENGRAVED BY JOHN PYE. PRESENTED BY HIS DAUGHTER, MISS LOUISA E. PYE.

Cases 1–14.—For "Peacock's Polite Repository, or Pocket Companion," for the years 1813 to 1858, from drawings by W. Havell, R. R. Reinagle, R.A., W. Walker, &c.

Cases 15–16. For "Le Souvenir, or Pocket Tablet," for the years 1838–43, from drawings by W. Cuitt.

Screen.—Miscellaneous Engravings by John Pye.

SIDNEY COLVIN.

COINS AND MEDALS.

FIRST COIN ROOM (No. 8 on Plan).

GREEK COINS.

THE fronts of the two upright cases (A and B) placed back to back in the centre of this room contain electrotypes of the finest ancient coins in the National Collection, arranged in such a manner as to afford a synoptical view, at once historical and geographical, of the gold and silver coinage of the ancient world, from the invention of the art of coining money early in the seventh century B.C. down to the Christian Era.

The chief value of Greek coins lies in their being original works of art, not copies as are most of the extant sculptures in the round, and in their recording the successive phases and local varieties of Greek art, in which respect no other class of monuments, sculptures, bronzes, terracottas, fictile vases, or gems, can compete with them. If not by leading artists in all cases, they certainly faithfully represent the sculpture and even painting of many of the great masters, some of whom are only known to us by name. Thus in no other branch of Greek archaeology can the student so readily and so thoroughly trace the growth, the maturity, and the decay of Greek art, the great art of antiquity.

For the study of mythology these coins present the local conceptions of the gods and heroes worshipped in the Greek world, with their attributes and symbols. The historian will find a gallery of characteristic portraits of sovereigns, almost complete, from Alexander the Great to Augustus. The geographical student will be able to verify and correct the nomenclature of the classical writers as preserved to us in manuscripts. The metrologist, by comparing the weights specified in the Guide, can gain an insight into the various systems of ancient metrology in its different standards, and obtain a just view of the relative values of the precious metals and the great lines

of trade in the Greek and Roman world. For practical purposes, the medallist and the art-workman will find this series the most profitable as well as the safest guide. The artist will not fail to perceive the suggestive value of designs which, however small, are essentially large in treatment.

Case A is divided *vertically* into four historical compartments, and Case B into three. These compartments, numbered I.-VII., contain the principal coins current during the following periods :—

I. circ. B.C. 700-480, *Period of Archaic Art*, ending with the Persian Wars.

II. circ. B.C. 480-400, *Period of Transitional and early Fine Art*, to the end of the Athenian Supremacy.

III. circ. B.C. 400-336, *Period of Finest Art:* age of the Spartan and Theban Supremacies.

IV. circ. B.C. 336-280, *Period of later Fine Art:* age of Alexander the Great and the Diadochi.

V. circ. B.C. 280-190, *Period of the Decline of Art:* age of the Epigoni, &c.

VI. circ. B.C. 190-100, *Period of continued Decline of Art:* age of the Attalids, &c.

VII. circ. B.C. 100-1, *Period of late Decline of Art:* age of Mithradates the Great and of Roman Dominion.

Each of the above seven compartments is divided *horizontally* into three geographical sections, the upper one (*a*) containing the coins of Asia Minor, Phoenicia, Syria, &c., and Egypt; the middle one (*b*) those of Northern and Central Greece, Peloponnesus, and the Aegean Islands; and the lowest (*c*) those of Italy, Sicily, the Southern shores of the Mediterranean, and Western Europe.

Each of the seven historical compartments thus offers in its three geographical sections a complete view of the coins

current throughout the civilized world during that particular century or period, the whole forming a series of historically successive tableaux.

The individual specimens are separately labelled and numbered in each of the 21 divisions, the numbers referring to the Guide to this portion of the Exhibition (*see* p. 184) where full descriptions and explanations are given.

Period I. Archaic Art.

B.C. 700–480.

The coins of the two centuries previous to the Persian Wars, exhibit considerable varieties of style and execution. In common with the other remains of archaic art which have come down to us, and with which it is instructive to compare them, they may be divided into two classes, of which the earlier is characterized by extreme rudeness in the forms and expressiveness in the actions represented; the later, by a gradual development into more clearly defined forms, with angularity and stiffness. The eye of the human face is always drawn, even when in profile, as if seen from the front. (See I. A. 29, B. 28, C. 26, &c.)

The hair is generally represented by lines of minute dots (I. C. 35) the mouth wears a fixed and formal smile (I. C. 31); but withal there is in the best archaic work a strength and a delicacy of touch, which are often wanting in the fully developed art of a later age.

Among the more remarkable pieces in the *period of Archaic art,* the following may be here noticed:—

I. A.—1. The earliest known coin, dating from about B.C. 700, struck in Lydia, and composed of a metal called electrum, a natural mixture of gold and silver obtained from the washings of the river Pactolus.

I. A.—7. The earliest coin which bears an inscription. Above the back of the stag in retrograde archaic characters, is the legend "I am the sign of Phanes," or "I am the sign of the Bright one" (*i.e.* Artemis). Phanes of Halicarnassus assisted Cambyses when he invaded Egypt in B.C. 525.

I. A.—13–16. Specimens of the gold and silver coinage of Croesus, King of Lydia, B.C. 568–554.

I. A.—17. One of the famous Persian gold darics struck in the reign of Darius I., B.C. 521–485.

I. B.—7. A tetradrachm of Acanthus in Macedon of very early style, representing a lion devouring a bull, interesting as bearing upon a passage of Herodotus, who relates how when the army of Xerxes was on its way to invade Greece, lions came down from the mountains and seized upon the beasts of burden, adding that all these northern regions abounded in lions and wild bulls with gigantic horns; a statement that has been called in question, but is fully confirmed by the coins, which, however, do not refer to any special event such as that which Herodotus mentions.

I. B.—27–28. Two fine examples of the earliest coinage of Athens, dating perhaps from the age of Solon, B.C. 590, in whose time coins were first struck at Athens. On the obverse is the helmeted head of Athena, the protecting goddess of the city, and on the reverse her sacred owl and olive-branch.

I. B.—29. Aegina. A specimen of the earliest European silver money, said to have been first introduced by Pheidon, king of Argos, who ruled also over Aegina. On the obverse is a sea-tortoise, the symbol of Aphrodite.

I. B.—32. Cnossus in Crete, a silver stater representing the Minotaur in human shape with bull's head. On the reverse is the famous Labyrinth built by Daedalus, for the abode of the monster.

I. C.—4–7. Early silver coins of Tarentum, in Southern Italy (Magna Graecia), showing on the obverse the youth Taras, the son of Poseidon, the tutelar divinity of the town, riding on the back of a dolphin.

I. C.—10–11. An archaic silver coin of Metapontum, in Southern Italy, with an ear of corn, referring to the worship of Demeter, and to the extraordinary fertility in ancient times of the territory of Metapontum, which was so great that the citizens on one occasion dedicated a '*golden harvest*' to Apollo at Delphi. (Strabo, VI., 264). It is remarkable that the oldest coins of most of the Greek cities of Southern Italy, are distinguished from all other early Greek coins by their having the type of the obverse repeated in an *incuse* form on the reverse. (Compare Nos. I. C., 3, 4, 8, 10–12, 14, 15, 17, 19, 20, 21.)

I. C.—17. An early coin of Caulonia, one of the Achaean Colonies in Magna Graecia. The strange type representing Apollo with a small running figure with winged feet, on the outstretched arm of the god, probably refers to some local tradition.

I. C.—22. Rhegium. *Obv.* Mule-car. *Rev.* Hare. Aristotle states that Anaxilaus the tyrant of Rhegium, B.C. 494–476, having gained a victory at Olympia with the Mule-car, struck coins for Rhegium with the Mule-car upon them. This is one of the coins alluded to by the philosopher.

I. C.—24–35. A remarkable series of early Greek coins of the principal cities of Sicily.

Period II. Transitional and Early Fine Art.

B.C. 480–400.

Artistically the devices on the coinage of this period are characterized by an increased delicacy in the rendering of details, and a true understanding of the anatomical structure of the human body, and, towards the close of the period, by greater freedom of movement, every effort being then directed to realize ideal conceptions, a complete mastery of technical skill having been already attained.

II. A.—6–14. Specimens of the electrum coinage of Cyzicus on the Propontis. These coins, called Cyzicene staters, circulated in large numbers throughout the ancient world, from about B.C. 478, for at least a century. They are frequently mentioned both by writers and in inscriptions.

The types which they bear are very numerous, and they are always accompanied by a Tunny-fish, the badge of the town of Cyzicus.

II. A.—23. An electrum stater of Lampsacus, one of a class also frequently mentioned in Attic inscriptions.

II. A.—31. A silver stater of Ephesus, having on the obverse a bee, the symbol of the worship of the Ephesian Artemis.

II. A.—40–43. Silver money of some of the ancient kings and cities of Cyprus, some with native Cypriote, and others with Phoenician inscriptions.

II. B.—1–12. Silver coins of Thrace and Macedon, among which that of Aenus (No. 2) and that of Thasos (No. 7) may be pointed out as good specimens of early fine Greek art.

II. B.—15–18. Four varieties of the coinage of Thebes, showing on the obverse the Boeotian buckler, the common emblem of the Boeotian Confederacy.

II B.—19. A ten-drachm piece of Athens, with a deep slit across the face. Similar slits have been remarked on many Greek coins, all dating from the time of the Persian Wars. These cuts are supposed to have been made by the Persians, to test the quality of the metal of the Greek money.

II. B.—26–34. A beautiful selection of coins struck in Elis, referring to the worship of the Olympian Zeus and Hera.

II. B.—35–39. Coins of various cities in Crete, artistically remarkable for the unconventional and picturesque style in which the subjects represented are treated. The figure of the disconsolate nymph Europa, seated amid the branches of a tree, is especially characteristic of Cretan art.

II. C.—13. A coin of Terina in S. Italy. It is one of the most exquisite productions of the art of die-engraving. The reverse represents a winged figure of Nike or Eirene seated on a prostrate amphora, and holding a caduceus and a bird.

II. C.—14–40. These are coins of the various cities of Sicily, all previous to the disastrous invasion of the island by the Carthaginians in B.C. 410. They will all repay a close study. Among them may be singled out Agrigentum (No. 16) with two eagles devouring a hare, illustrating the well-known lines in Aesch. *Agam.* 115; the nymph Camarina riding on a swan (No. 18); the powerful naked Silenus of Naxos (No. 29); and the famous *Demareteion* of Syracuse (No. 33), so called from its having been coined from the proceeds of a present given to Demarete, wife of Gelon, by the Carthaginians, on the occasion of the peace concluded between them and Gelon, by her intercession, B.C. 479.

Period III. Finest Art.

B.C. 400–336.

During this period the numismatic art reached the highest point of excellence which it has ever attained. The devices on the coins are characterized by intensity of action, pathos, charm of bearing, finish of execution, and rich ornamentation. The head of the divinity on the obverses of the coins of numerous cities is represented facing and in high relief. Among the most remarkable of these are:—

III. A.—24–26. Heads of Apollo at Clazomenae.
III. A.—37. Head of Helios on a gold coin of Rhodes.
III. B.—4. Head of Hermes on a tetradrachm of Aenus in Thrace.
III. B.—7–8. Heads of Apollo on tetradrachms of Amphipolis in Macedon.
III. B.—19. Head of the nymph Larissa, on a coin of the city of that name in Thessaly.
III. B.—29. Head of bearded Dionysos, on a coin of Thebes.
III. C.—20–22. Heads of Hera Lakinia, on coins of Croton and Pandosia, in Southern Italy.
III. C.—30–31. Heads of Arethusa and of Pallas, on tetradrachms of Syracuse.
III. C.—44. Head of Zeus Ammon at Cyrene.

Among the more remarkable reverse-types are:—

III. B.—37. Seated figure of Pan, on a coin of Arcadia.
III. C.—20. Seated Herakles, on a coin of Croton.
III. C.—28, 29. The magnificent racing Quadriga, on the well-known Syracusan medallions.

In this period it is not uncommon to find at certain cities, especially in Sicily, the name of the engraver in minute char-

acters, either in the field of the coin, or on some portion of the type.

Period IV. Later Fine Art.

B.C. 336–280.

The age of Alexander and of the Diadochi is marked by a very general cessation throughout Greece of the issue of money by autonomous states. There are, however, numerous exceptions.

The heads on the coins of this age are remarkable for their expression of feeling. The eye is generally deeply set, and the brows strongly marked. True portraits now begin to make their first appearance on money, Ptolemy Soter (IV. A. 22) being the first to place his own head, as such, upon the coin, not under the semblance of a Greek divinity, but wearing the plain royal diadem.

A frequent reverse-type is a seated figure, the general aspect and pose of which is borrowed more or less direct from the seated figure of Zeus holding an eagle on the money of Alexander (IV. A. 8.)

Period V. Decline of Art.

B.C. 280–190.

During the 3rd century, the age of the Epigoni, the coinage throughout Asia is almost exclusively regal, either in reality or in appearance, for many even of those cities which preserved their autonomy, issued their coins in the name of Alexander, and with the types of his money. The coins of this period are especially remarkable as presenting a series of portraits of the Kings of Egypt, Syria, Bactria, Pontus, Bithynia, Pergamus, Macedon, and Sicily, of inestimable historical value.

It will be seen that when the Roman silver coinage begins (B.C. 268) V. C. 2, that of all the rest of Italy subject to Rome ceases. The series of Tarentum survives until B.C. 201. (V. C. 14–16.)

Period VI. Continued Decline of Art.

B.C. 190–100.

After the great defeat of Antiochus by the Romans, B.C. 190, many cities in Western Asia, hitherto subject to him, regained their freedom and the right of coining money. Among these were Lampsacus (VI. A. 8), Alexandria Troas (VI. A. 11), the type of which is Apollo Smintheus, the slayer of rats and mice; Ilium (VI. A. 12) type—Athena Ilias holding spindle and spear; Tenedos, Cyme, Myrina, Erythrae, Heraclea, Lebedus, Magnesia, Smyrna, Perga, &c. Among the most noteworthy coins issued in this period are the Jewish Shekels (VI. A. 31) having on the obverse a chalice which is believed to represent the pot of manna, and on the reverse a triple lily, which has been supposed to stand for Aaron's rod. The inscriptions in the old Hebrew character are to be translated "Shekel of Israel," and "Jerusalem the Holy." These are the oldest Jewish coins known. They were issued under Simon Maccabaeus, B.C. 143–135, in virtue of a privilege conferred upon him by Antiochus VII. of Syria.

Among the other coins of the 2nd century B.C., the later Athenian tetradrachms (VI. B. 23, 24) are historically the most important, forming, as they did, the chief silver currency of the ancient world. The names on the reverses are those of the monetary magistrates.

In the West, the Roman Republican denarii (VI. C. 3–38) were the only coins widely current.

Period VII. Latest Decline of Art.

B.C. 100–1.

On the money of this century we may trace the rapid extension of the Roman power in every direction. In Egypt the series of the Ptolemies ends with the coins of the famous Cleopatra. The best portrait exhibited of this Queen is, how-

ever, to be found on a coin of Ascalon (VII. A. 19). The head of the great Mithradates is also represented on a magnificent tetradrachm (VII. A. 2). In point of style, the coins of the whole of this century exhibit a marked decline. Those struck in Asia maintain to the last their superiority, and are not without artistic merit, especially in portraiture.

RENAISSANCE AND MODERN MEDALS.

The Table-Cases C to K contain a selection of the finest and most interesting medals in the National Collection Italian, German, French, Dutch, and English.

The Medal had its origin under the Roman Empire, although the Greeks in some cases struck coins of a medallic character intended to record events. The Roman Emperors issued a series of types, especially in their "large brass" money, the reverses of which are a gazette of the events of history. They invented the Medal in striking large and more carefully executed pieces, which had no fixed value in the currency, and bore the portrait of an imperial personage with a reverse-type recording an event of his reign or otherwise personally commemorative. This art did not survive the fall of the Western Empire and revived with the Renaissance.

Italy, the leader in the revival of arts and letters, first restored the Medal. It is probably not a coincidence that the oldest Italian Medal was cast in 1390 in honour of Francesco Carrara, Lord of Padua, the friend of Petrarch, himself one of the earliest collectors of Roman coins. The finest Italian works are of the middle and latter part of the fifteenth and the beginning of the sixteenth centuries. Subsequently medal casting and striking gradually fell into the hands of inferior artists, and, however historically interesting, the art is rarely a worthy measure of contemporary painting and sculpture in Italy. There are few works of any merit after the middle of the seventeenth century.

Examples are here given, including copies of leaden proofs of the early Italian medals, classed according to the masters.

The first group is by Vittore Pisano (Pisanello), A.D. cir. 1380-1451, the Veronese painter, the true founder of modern medal engraving, and by Sperandio (1447-1528), Matteo Pasti, Fra Antonio da Brescia, and Niccolo of Florence. In Pisano's works the portraits of John VII. Palaeologus, Emperor of Constantinople, and Alphonso the Magnanimous, King of Naples, are the most remarkable, and the reverse-types of the eagle and vultures, and the boar-hunt, on medals of Alphonso. A series of portrait medals follows, representing the most distinguished personages of that epoch, such as Cosmo and Lorenzo de' Medici, Federigo, Duke of Urbino, Francesco Sforza, and Savonarola, a medal which is perhaps not contemporary. The medals of the sixteenth century include works by Francesco Francia, Giovanni Maria Pomedello, Benvenuto Cellini, Lione Lioni and Pietro Paolo Galeotto, called P. P. Romano, and a series of portraits by Pastorino of Siena, and of portraits and classical imitations by Giovanni Cavino, the well-known "Paduan" medallist. One of the most beautiful works of this time is the medal of Jacoba da Corregio The works of Trezzo and Primavera are mentioned in the English series.

The series of Papal medals contains portraits from Martin V. downwards, and is of value as the most continuous representation of Italian work in this branch. The famous medal struck by Gregory XIII. in commemoration of the Massacre of St. Bartholomew, as well as a later copy, is here exhibited.

French medals present three great epochs, the Renaissance in France, the age of Louis XIV., and that of Napoleon I. The medals of the first age are of high merit, not unworthy to be compared with contemporary Italian works; those of the second are more interesting as historical documents than for any artistic value; those of the third represent the most successful modern revival of classical art by a local and purely French school.

The earliest medal in the series, that of Louis XII. and Anne of Brittany, is anterior in style to the French Renaissance. The school of medallists of François I. and his descendants must be distinguished from that of Henri IV.,

under whom the great Dupré and Varin (or Warin) are the chief names. The great medals of the Valois Kings must be especially noticed; the largest are always "plaques," that is to say they have a subject on one side only.

In the Napoleon series the most curious medal is the famous piece struck "at London" in commemoration of the conquest of England. This medal was never issued, and is not known to be extant: an electrotype is therefore exhibited.

In Germany medals were first made by the goldsmiths of Nuremburg and Augsburg in the sixteenth century. The work of Albert Dürer is the highest point of their achievement, although the earliest medals are not far inferior to the other productions of contemporary art. Lucas Cranach may be placed next in merit to Dürer. The later works as in Italy are of lower value, in relation to contemporary art. They are all, however, vigorously characteristic. The portraits of Albert Dürer, Luther, Erasmus, Charles V., Maximilian, and Mary of Burgundy, are specially to be noted.

The Dutch medals of the sixteenth century are of great historical interest, and although not the finest of their time, have some of the qualities which distinguish the contemporary local schools of painting, correctness and attention to detail, and, in a less degree, force and picturesqueness. In the seventeenth century, their art is very poor and devoted to elaborate allegory, which throughout is essentially political, and thus owes its interest to history. The portraits of William the Silent, Prince Maurice, John of Oldenbarnevelt, and the two De Witts, Van Tromp, and De Ruyter, are of special importance. Under William III. the Dutch and English series meet, and the most important specimens will be found under the latter.

The exhibition of foreign medals is closed by a comparative view of contemporary medallic art. Special interest attaches to the cast medals by Professor Legros as examples of a new departure in modern medallic art. These medals bear portraits of Carlyle, Stuart Mill, Tennyson, Darwin, and others. Another medal of the Grand Duke of Hesse and the late Princess Alice is by H.R.H. the Princess Louise.

The medals of England are rarely by English artists.

Some of the best are by Italians, Trezzo, Primavera, and others, and by a Dutchman, Stephen of Holland. Thus the only name of real merit is that of the Simons, two Englishmen who engraved for Cromwell. If, however, the medals are not a measure of English artistic skill, they have a historical value, as bearing the portraits of the chief personages, and recording the great events, of the last three hundred and fifty years. The series is carried down to the Battle of Waterloo. The earliest specimens are personal: historical medals begin to be frequent under Elizabeth: the Armada series, struck in England and Holland, should be noted, as well as the fine portraits of Elizabeth, Mary Queen of Scots (by Primavera), Dudley Lord Leicester, and the excellent group of illustrious persons by Stephen of Holland. After the interesting class of Passe's engraved medals follows the series of Charles I., distinguished by the works of Rawlins; the Commonwealth is represented by the splendid medals of the Simons, including a Captain's Medal of Blake's engagement, 1653, a naval reward, and the Dunbar military medal. The medals of Charles II., though inferior in style, are of value for their political character, especially in the history of the so-called "Popish Plot." The chief medallists of this reign as well as of the next were the brothers Roettier. These are followed by an important group of the medals of the three Pretenders. The English series subsequent to the reign of James II., shews inferior art, though the historical interest is maintained under William III. and Anne. Among later works, the most important is Pistrucci's design for the Great Waterloo Medal.

This exhibition is completed by a large selection from the military and naval medals in the National Collection.

SECOND COIN ROOM (No. 7 on Plan).

The Table Cases L and M contain a collection of 972 Greek and other ancient coins (originals), arranged in

geographical order, according to the system adopted by Eckhel, in his "*Doctrina Numorum Veterum*," which is followed in all the principal Museums in Europe, and in most private coin-cabinets.

For the assistance of visitors who may not be familiar with this method of classification, and as a guide to the coins here exhibited, it may be useful to explain that the specimens are laid out in rows from left to right, like the lines on a printed page. At the beginning of each district or province is a coloured cardboard-label with its name, following which, to the right, will be found the coins of the various towns in that district, arranged in alphabetical order. Thus the order of the districts is *geographical*, that of the cities *alphabetical*.

The geographical order of the provinces is, roughly speaking, from West to East, *e.g.*, Spain, Gaul, Britain, Italy, Sicily, Northern Greece, Central Greece, Peloponnesus, Crete, and the Cyclades. Then follow (in Table M) the various provinces of Asia Minor, Syria, Phoenicia, Palestine, Mesopotamia, Parthia, and India, and lastly (returning to the West) Egypt, and the northern coast of Africa.

The upright Case N contains an exhibition of Roman coins in electrotype, which is in process of arrangement. The coins at present exhibited are (1) a representative series of the Roman gold coinage from Julius Cæsar to the end of the Byzantine Empire; (2) a selection of the finest large brass coins and medallions. It will be completed by a selection from the coinage of the Republic.

In the upright exhibition Case O, and in the two Table-cases Q, R, is given a general view of the coinage of the United Kingdom from the earliest money coined by the Saxons down to the currency of the present day. Exhibition Case O, contains a representative series of electrotypes of the earlier English coins to the end of the reign of Elizabeth. Table-Case Q continues the series with original coins, among which a few electrotypes are inserted, from the reign of James I. till that of Victoria. The English is followed by the Scottish and Irish series (original coins) in Cases Q, R, and the exhibition concludes with English, Colonial, and American coins.

ENGLISH COINS.

The coinage of the English had no direct connection with the earlier British coinage, nor with the short-lived currency which the Romans introduced into this island. There seems every reason to believe, that for many years after their first settlement in this country, the Anglo-Saxons were without a coinage, their computation in the early laws being never by any smaller denomination than the Roman solidus, and in some cases a computation of payments by cattle still lingering. This state of things, as might be expected, remained longest in the west (see Laws of Ini). The notion of a currency the Saxons probably borrowed from France, at this time under the rule of her Merovingian kings. The coinage of the south of France at this time was almost exclusively of gold, but in the north and near our shores silver money was coming into use. A certain number of gold coins were in the very earliest days struck in England (comp. Nos. 1, 2), but from the first the prevailing coinage was of silver. These pieces are called sceattas (Nos. 3–8). In many cases the types of them seem to have been derived from Roman coins, but where the Latin inscription has been imitated it has been by an engraver who did not understand the letters, so that the copy is not an intelligible legend. In one or two cases, however, we find runic legends (Nos. 7, 8,) which the engravers evidently did understand. The words EPA PADA, which the coins bear, are probably the names of some Saxon princes; and in fact there was a king of Mercia of the name Peada, the brother of the celebrated Penda, who reigned in 655 (Head, Anglo-Saxon coins with Runic legends, *Num. chron.*, 1868, p. 82). The coins with the legend LVNDONIA (5), are noticeable both as containing the only name of a town which we know of on the sceattas, and from the fact that it is written in Roman, and not in Runic letters.

After the sceat followed the penny, first coined during the reign of Offa, king of Mercia, the founder of St. Alban's Abbey, who reigned from 757 to 796. The penny was imitated from the silver denarii, introduced by the princes of the

Carlovingian house. Such denarii are first distinctly spoken of in the Capitularies of Vernon, A.D. 755. The pennies of Offa (9–27) are remarkable beyond perhaps any others which have been struck in England for the variety and elaboration of their types, and considering the age in which they were struck, for their artistic merit. The penny we suppose was first introduced from the continent into Kent, for Kent, after A.D. 774, was for a while included in the Mercian kingdom. As an independent kingdom it also struck coins (47–54). From Kent the new penny soon spread into East Anglia (62–70), and Wessex (111 *sqq.*), the only other among the southern kingdoms of which any coins are known. North of the Humber the sceattas never had a general currency. In place of them small copper coins, stycas, were in use (comp. 74–91); these continued to be current until the fall of the Saxon kingdom in Northumbria. They were struck not only by the monarchs, but also by the archbishops of York (comp. 87–91); one gold piece (No. 89), struck by Archbishop Wigmund, though of great curiosity and rarity, is perhaps rather a medal than a current coin. The penny was introduced into Northumbria when the Danish settlement was planted in that country (comp. 92–106). Beside the various regal series which afterwards merged in the single series of the kings of Wessex, and the money of the archbishops of York just spoken of, we have other ecclesiastical coins in those of the Archbishops of Canterbury (55–61), in the coins of the monastery of St. Peter at York, struck during the Danish settlement (107-110), in those of the monastery of St. Edmund, at Bury (71, 72), and in a few rare pieces struck at St. Martin's Abbey, Lincoln (No. 73), and St. Andrew's Abbey, Rochester (No. 113). Two exceptional pieces, which scarcely belong to the proper currency, are the large "offering penny," as it is believed to be, of Alfred (No. 120), and the gold coin of Aethelred II. (No. 153), which is struck from the die of a penny. A few halfpence (104; 110), and thirds of a penny were struck during the Anglo-Saxon period. With these slight exceptions, the universal currency in England was the penny only. When divisions of the penny were wanted, the piece itself was cut

in two (comp. 176) or four, thus giving the literal origin of halfpence and farthings (fourthings).

This single currency of the penny continued till the reign of Edward I. The general type of the penny is this: On one side, the obverse, is a head or bust, representing that of the reigning monarch. On the other side, the reverse, is an ornament, composed in the great majority of cases of some form of cross. The legend on the obverse is the name and title of the king (archbishop, &c.) as OFFA REX, AELFRED REX; the reverse legend gives at first the name of the moneyer, the person by whom the coin was made, as CIOLHARD (10), or with the addition of one or more letters of the word monetarius (moneyer), as BABBA M. (21), or DVNN MONETA (35), ADVLF MO (131), or DRYHTVALD MON(142). Later on the moneyer's name is accompanied by the name of the town at which the coin was struck, in the form OSVLF MO DEORBY (Derby, No. 150), or GODRIC ON LVNDEN (184); the word ON being probably only another contraction of MONETARIUS.

As will be seen on looking at the cases, the money underwent no essential change at the time of the Norman conquest. The maximum in the number of towns at which the coinage was issued, of the moneyers employed in striking it, and in the number of types made use of by them, is reached in the reign of Edward the Confessor (166–176); but in these respects the coins of William I. and II. follow close behind (see Nos. 179–190). After these there is a steady tendency to reduce all these elements of variety, until at length, in the reign of Edward I., a strict uniformity is reached in respect of type, and this type, for the silver coinage, becomes stereotyped for two hundred years. At the very same time, however, we see the first step taken in the direction of an increase in the number of denominations. Some groats, pieces worth four of the penny, were struck in the reign of Edward I. (No. 222), though they were not adopted as a current coin till the reign of Edward III. Now also, halfpence and farthings were regularly introduced as a part of the currency. In the reign of Edward III. a gold coinage was first definitely set on foot. The first gold coins has been

issued under Henry III., who struck certain gold pennies (219), which were almost immediately recalled from circulation. Edward III. began a gold currency by the issue of florins, a name which was adopted from the gold coins of Florence (236–238). These were followed by the nobles (239–242), a coin which, with its divisions, long constituted the sole gold money of England. (Comp. 275–277, 288–289, 295–296, 309–311.)

We may notice here a class of coins, which in the reign of Edward III., begins to assume some importance, namely, the Anglo-Gallic money, or coins struck for the English possessions in France. These coins naturally followed the types of the regal or baronial money of France As early as the reign of Henry II. we have deniers struck for the dukedom of Aquitaine, which came into the possession of the English crown through the marriage of Henry and Eleanor of Aquitaine. Richard I., to whom his father ceded Aquitaine in 1168, struck money for that province, as for Poitou, Guienne, and Normandy (215–218). The Anglo-Gallic coins of Edward I. were struck for Aquitaine and Bordeaux (228–232). Under the reign of Edward III. himself, and under the Black Prince, as Regent of Guienne, there took place an issue of Anglo-Gallic coins in gold and silver, very much more extensive than any which had been known before. The gold coins of Edward III. are the *guiennois* or Guienne piece, which shows the king standing in armour (248), the *leopard* (249), the *chaise*, so called from the throne in which the king is seated (250), and the *mouton* as the coin with the Paschal Lamb was called (251). The *florin of Aquitaine* (252), exactly copies the type of the gold coins (florini, florins) of Florence. In silver there are known the *gros tournois* and *tournois double* (256–258), the *hardi* and double hardi (260, 259), shewing a figure holding a sword, the *Bordeaux denier* (261), the *gros, demi-gros, denier*, and *demi-denier* (262, 263). One interesting piece (264) was struck by Henry, Duke of Lancaster, the father-in-law of John of Gaunt. The Black Prince struck in gold the *guiennois* (265), *leopard* (266), *chaise* (267), *demi-chaise, hardi d'or* (268), and *pavillon*, so named

from the canopy spread over the head of the prince (269), and in silver, pieces similar to those of his father (270–274). The Calais silver coins, too, began in the reign of Edward III. They follow in every respect the types of the English money, and therefore, should rather be classed with that than with the Anglo-Gallic coinage. Richard II. struck gold and silver *hardis* and *demi-hardis* (283–286), as well as *deniers* and half *deniers* (287). Henry V. struck *moutons* (306), *demi-moutons* and *gros* (307, 308), Henry VI. *salutes*, which represent the salutation of the angel (322), *angelets* (323), *blancs*, *parisis*, and *deniers tournois* (324–327). The latest coins which may be classed with the Anglo-Gallic series are some groats struck in Tournai by Henry VIII. (407, 408).

The first change in the coinage of *England*, subsequent to Edward III., took place in the reign of Edward IV. A new form of the noble, the rose noble (330), was introduced, and with it another piece called at first the angel-noble, and afterwards simply the angel, which long retained its place among the gold coinage, and more than any other coins has gained a place in English literature (see Nos. 333, 334 of Edward IV.; and 328, 329 of Henry VI. restored, later in date than the first angels of Edward.) The angel is further interesting as being the coin used to place round the necks of patients who were "touched" for the king's evil. When the coin itself went out of use an imitation of it was made to be employed for the same purpose (see the exhibition of English medals, Table Case I., Nos. 320–323).

Coming to the reign of Henry VII., we find the first great changes taking place in the silver coinage, which had been untouched for two centuries. The stereotyped character of the English money during this period finds its counterpart in the coinage of the continent; but after the renaissance of art we begin to have new designs, and especially do portraits begin, during the fifteenth century, to appear very commonly upon coins. The same influences spread to England, and in obedience to them Henry VII., in 1504, abandoned the old conventional type of the groat and penny (comp. 354–363), and placed for the first time an authentic portrait on English coins (comp. 364–366, 368–370), while

he raised the highest denomination of silver coins from the groat to the shilling (364). The same king made an addition to the gold coins by striking sovereigns (so called because they bore the figure of the sovereign seated on his throne), a larger coin than any which had yet been made (349, comp. 374, 375, 384, 395, &c.). The portraits on the money of Henry VIII. are even more interesting and scarcely less artistically excellent than those of Henry VII. Among the coins of this king we have also especially to note the groats and half-groats issued from the York mint by Cardinal Wolsey, bearing upon them his initials T. W. and his "holy hat" precisely as they are spoken of in a well-known passage of Shakspeare (Henry VIII. Act iii. sc. 2. Nos. 370, 380, 382); smaller coins by other ecclesiastics of note in this and the previous reign, notably some struck by Cranmer, are also exhibited (367, 371, 381, 394). In the reign of Edward VI. crowns and half-crowns were first struck in silver. (Nos. 433, 434.) As in the reign of Edward the Confessor we reach the maximum of variety in the *types* of the coins, which are all of one denomination, so in the reign of Elizabeth we reach the maximum in the number of the different *denominations* of money; for in this reign the number is no less than twenty, viz.—In gold: the sovereign, ryal, half-sovereign, quarter-sovereign, half-quarter-sovereign, angel, half-angel, quarter-angel—In silver: the crown, half-crown, shilling, sixpence, groat, threepenny, half-groat (or twopenny), three-halfpenny piece, penny, three-farthings, halfpenny, farthing. (Comp. 458–502.)

Passing on to the coins of James I., in Table Case Q we see a slightly diminished number of varieties. In this reign we have to note the beginning of a copper currency. The copper farthings, however, were rather authorized tokens than coins: a regular copper coinage does not begin till the time of Charles II. There are several very notable pieces issued in the reign of Charles I., most of them being connected with the civil war. Thus at the outbreak of the war Charles issued great gold coins of the value of three sovereigns, and on them placed what is known as his "declaration," to the effect that he would preserve the liberties of Parliament, the law, and

the protestant religion. When gold fell scarce, pieces of ten and twenty-shillings value were struck in silver, the largest silver coins ever made in this country, also bearing the "declaration." Of the same type too, is the celebrated Oxford crown, made by Thomas Rawlins, the engraver, which contains a view of Oxford as seen from a distance.

The coins of the Commonwealth are simple, and comparatively uninteresting. They are honourably distinguished by the fact that they alone, among all the currency, bear legends in the language of the country for which they were struck. Some coins made for Cromwell, but possibly never in actual circulation, by the celebrated engraver Thomas Simon, are of remarkable beauty, as are the earliest pieces of Charles II. by the same artist. To the series of Charles II. belongs too, the wonderful *Petition crown* of Simon, a trial piece made to prove his superiority over his rival for the post of engraver to the Mint, and the "Reddite" and "Render to Cæsar" crowns by the same artist.

During and after the reign of Charles II. the English coinage declines very greatly in interest and variety. The first guineas were made in this reign of gold brought from the Guinea coast, and as has been already said, a regular copper coinage begins under Charles II.; pieces of two and of five guineas were also struck. In the reign of Anne the coins which bear the name VIGO, because they were made from bullion captured in Vigo Bay, call for some notice; the pattern farthings of Queen Anne would scarcely require any, had not an unaccountable, and wholly unfounded belief arisen, that they are of great rarity and immense value. Among the coins of George I., those which bear the letters S S C, the initials of the South Sea Company, will be looked at with interest.

SCOTTISH COINS.

The coinage of Scotland begins with the reign of David I. (1124). Like the contemporary English money it consists at first entirely of pennies, which in Scotland were frequently known as *sterlings*. At first, as will be seen, the money

copied very closely the contemporary—slightly earlier—money of England. Thus the pennies of David I. resemble those of Henry I.; the next coinage, that of William the Lion, grandson of David (1165–1214), is like the coinage of Henry II. The pennies of Alexander II. (1214–1249), resemble those of Henry III. and the later money of Alexander III. (1250–1292), that of Edward I. Like our Edward, moreover, Alexander added half-pence and farthings to his currency. But the moneyers and places of mintage are far less numerous throughout the Scottish series than in England. David II. issued nobles after the pattern of those of our Edward III., and struck groats and half-groats as well as pennies and halfpennies. From this time there comes a change; for while the Scottish silver coins continue to bear the names, and to follow more or less closely the types of the English money, the gold currency takes an independent character. This new departure begins with the gold pieces of Robert II., the *lions* and *St.-Andrews*. After these follow the *demy* and *half-demy* (James I.), the *rider* and *unicorn* (James III., &c.), and the *bonnet piece* (James V.). As in England, portraits on coins begin with Henry VII., so in Scotland they begin with James IV. (1496–1517) his contemporary, and as in England the denominations reach their maximum under Elizabeth, in Scotland they reach their maximum under Mary and under James I. before his accession to the English throne. After the union of the two crowns, the Scottish coinage is brought once more into close conformity with the English.

IRISH COINS.

Into Ireland a coinage was introduced by the Danish or Norse invaders. We have evidence that the Norsemen who settled in Ireland in the 9th century frequently amassed treasure in Saxon coins; but the actual coinage of the Norse kings does not begin till the end of the 10th or the beginning of the 11th centuries. The type is copied almost invariably, from one type of the pennies of Ethelred II. (A.D. 978–1016). The coins exhibited bear the name of Sihtric, the king of Dublin,

who, according to *Njals Saga*, commanded one wing of the Norse army in the celebrated battle of Clontarf (1014), and who died in seclusion in 1042. After this there is a break. The Irish coinage begins again after the conquest of a portion of the country by Henry II. Henry appointed his son John governor of Ireland, and the prince struck in his own name pennies, half-pennies, and farthings, bearing on the obverse a full-faced head uncovered, supposed by some to be the head of St. John the Baptist. Subsequently the Irish coinage was made to conform to that of England, with the exception that the king's head on the obverse is always enclosed in a triangle. Edward IV., of whom a considerable number of pieces are exhibited, is the only king under whom we have a number of original types for Irish coins. The coinage issued by the Marquis of Ormonde in the name of Charles I. will be looked at with interest, as will that of James II. after his flight from England. In the poverty to which this monarch was reduced, a coinage had to be struck bearing the denominations of the silver money of England, but made of gun-metal and hence called "gun-money," which was of course decried in the reign of William and Mary, and redeemed only at metal value.

COLONIAL AND AMERICAN COINS.

Following the Irish series are the coins struck for the English colonies and dependencies, beginning with those in Europe, such as the Channel Islands, Malta, Cyprus, &c., and passing on to India, the West Indies, and America. Among the most interesting of these are the "portcullis" coins, struck by Elizabeth for the use of the East India Company. The order for their manufacture gives the reason for their issue: "that her name and effigies might be hereafter respected by the Asiatics, and she be known as great a prince as the King of Spain." The rare *Hog money* of the Somers Islands is worthy of special mention.

The American series joins the colonial, beginning as it does with the coins struck in various states while they were still dependent upon the British crown. Among these the

most interesting, perhaps, are the pieces struck by Lord Baltimore for his colony of Maryland, and the "pine tree" coinage of Massachusetts. The rarities among the coinage of the United States are exhibited in electrotype.

REGINALD STUART POOLE.

[Guide to the Select Greek Coins exhibited in Electrotype, 8vo, 6*d.*
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EARLY CHRISTIAN COLLECTION.

This is a small Collection occupying two upright cases. Among the specimens are numerous lamps with the XP, crosses, and subjects from the Old and New Testaments. The portions of glass vases with ornaments in gold leaf, discovered in the Catacombs of Rome, are with the Glass Collection.

In an upright Case are arranged caskets and ornaments of various kinds, found at Rome in 1793, and obtained with the Blacas Collection. The large casket has on it a Christian inscription.

FIRST VASE ROOM.

In the Wall Cases of this Room are arranged the earliest examples of Fictile Art, from the Greek Islands, from Athens, Corinth, and from Southern Italy. These Vases are mostly painted with black, brown, white, or red colour, on a drab or red ground. The designs are derived from vegetable and animal forms, from geometric patterns, from a combination of animal forms with geometric and floral patterns, and occasionally from the human figure.

Cases 1–13 contain a series of vases excavated at Ialysos, in Rhodes, by Vice-Consul Biliotti, partly at the expense of Professor Ruskin, who presented the objects thus obtained to the Museum. Vases of this class have been found at Mycenae, Menidi in Attica, Cyprus, Crete, and other islands. (See Mykenische Thongefässe, by Furtwaengler and Loeschcke.) The designs are derived from marine and vegetable forms, and from geometric patterns. Among them may be noticed two vases from Crete, the one ornamented with two figures of dolphins, and the other with, apparently, a marine product; a small cup with a band of swans above a band of fish; a rude figure of a *biga* with charioteer, two oxen, and a human figure resembling those found at Mycenae; three tall cups with design of cuttlefish, and a cup of the same shape from Kos, ornamented with the design of an aquatic plant; five vases with designs which appear to be derived from shells; a vase in the shape of a funnel with geometric patterns, similar to one found in excavations in Santorin. See Archives des Missions Scientifiques, 2nd sér. iv.: premier rapport sur une Mission Scientifique à l'île Santorin par M. F. Fouqué, p. 223.

Cases 14–21 contain vases, chiefly from Athens, ornamented with geometric patterns, alone, or in combination with figures of animals. Among them are: two *amphorae* ornamented with concentric circles, a design which occurs very frequently in the pottery of Cyprus; three small vases of this class, two of which are from Melos, the third from Athens; a small *oinochoè* with pattern of zig-zags from Melos; a small vase from Athens of a shape frequent in the pottery from Ialysos.

Cases 22–39 contain vases from Cyprus, ornamented chiefly with geometric patterns. Some of these vases are of plain clay, with slightly polished surface, and occasional mouldings; others have simple geometric patterns incised on the clay; and others are of a grotesque shape, and painted with geometric patterns. Among those of an early type are two shapes which recur at Ialysos. Another is a *kylix* with a frieze of deer, similar in style to vases from Kamiros. Another is a vase with three handles, having on the shoulders a pattern of spirals, which seems to be an earlier form of the pattern of concentric circles. Among the vases in which animal and human forms are introduced may be noticed an *oinochoè* with charioteer and bowman driving in a chariot, the design apparently copied from an Assyrian frieze. The rest of the collection from Cyprus consists of vases with geometric patterns, and occasionally floral ornaments; or of vases with geometric patterns on a red ground; among these may be noticed an *oinochoè*, on the front of which is a female figure partly modelled in the round, holding an *oinochoè* with her right hand, and the skirt of her dress with the left; a vase with mouth in the form of a female head; another with mouth in the form of a human head, having the chin pierced to form a strainer; a vase with the head of an ox projecting from the shoulder, and a *phialè* with two figures of goats.

Cases 40–43 contain vases from Corinth, Corcyra, the Troad, and other Hellenic localities, with fragments of vases from Santorin, Sebas-

topol, Sardes and Moab. Among them are a small *aryballos* from Corinth, ornamented with a female head, and inscribed with archaic Greek characters (Annali d. Inst. Arch. Rom. xxxiv. pl. A); a similar *aryballos*, also from Corinth, on which is a winged male figure moving rapidly to the right; a vase from Corinth with a frieze of lions attacking wild boars and goats, the rest of the vase covered with mæander and anthemion patterns, except near the mouth, where there is an ivy tendril in white on a black ground: this vase has three movable feet in form of claws; a vase in the form of a Siren, from Corcyra.

Cases 44–64 contain vases from Kamiros, in Rhodes, and from Nola, and other localities in Italy. In the designs on these vases we find friezes of animals with floral patterns, or the human figure combined with floral patterns and with animals, or floral patterns alone. Vases with geometric patterns are of rare occurrence. The smaller vases from Kamiros are frequently modelled in the form of helmeted heads, female busts and animals.

Table Case B contains various fictile specimens, chiefly from Kamiros, among which are: a terracotta coffin, on which are painted lions, a bull, and human heads; a series of plates with figures of animals, geometric and floral patterns, and human figures, and a series of *aryballi* in the form of animals, and other fantastic shapes. Among the plates are one with the design of Menelaos and Hektor fighting over the body of Euphorbos, whose names are severally inscribed on the vase (Salzmann, Nécropole de Camiros, pl. 53); another plate has the design of a Gorgon carrying a swan in each hand; another has a Gorgon's head surrounded by a frieze, in which is a Siren between two male Sphinxes, lions and goat.

Table Case C contains archaic terracottas and figures in calcareous stone from Kamiros, terracottas from Tegea, in Arcadia, and marble figures of the class found in the Greek islands, and believed to be the work of a primitive population such as the Karians. The stone figures in this Case are of a Phoenician type, and in this respect, as well as in material, they may be compared with the figures found in large numbers in Cyprus.

On Table Case C is an *oinochoè* said to be from Santorin, with the mouth in the form of a Gryphon's head, and with the design of a dog devouring a deer; the rest of the vase is ornamented with geometric patterns

Table Case A contains vases of variegated glass, alabaster, and porcelain, objects in porcelain, ivory or bone, steatite, carnelian and rock crystal, from Kamiros and Ialysos, in Rhodes. The objects in porcelain have an Egyptian character, with occasionally hieroglyphic inscriptions, more or less blundered; among them is a small vase in the form of a dolphin, with the name of the dedicator or owner, Pythes, inscribed in archaic Greek letters on its lip. Among the objects in opaque variegated glass from Ialysos are beads, rosettes, and oblong ornaments, pierced for attachment, probably, to a dress, in imitation of ornaments in gold. Objects of the same material, shape, and design were found in the vaulted tomb at Menidi in Attica (Lolling, Das Kuppelgrab bei Menidi, pls. 3-5). In the same Table Case is

a shell (Tridacna squamosa), ornamented with a female head, and with an incised design. This shell is from a tomb at Canino in Etruria. Beside it is a fragment of a similar shell found at Kamiros, in Rhodes.

On Table Case A are three vases of the shape called *kernos*, each composed of a cluster of vases, the patterns on which resemble those of the *alabasti* of variegated glass in the case beneath. Two of these vases are from Melos.

In the East side of the room are a *lebes* from Athens, with two lions standing confronted, the field of the vase filled in with geometric patterns: two large vases (*pithi*). The one, from Ialysos, is ornamented with geometric patterns moulded in the clay; the other, from Kamiros, has geometric patterns pressed from a stamp. In both vases the decoration is only on the front.

In the West side of the Room are a *lebes* with two zones of animals, from Kamiros and an *amphora* with Centaur, horsemen, warriors, male and female figures, and animals.

SECOND VASE ROOM.

In this Room are arranged the vases of a later or transition period, ranging probably from B.C. 500 to B.C. 440; also a selection of terra-cotta figures of about the same date, mostly from Kamiros in Rhodes, Athens, and Melos. On the vases in this room the human figure has become the principal element in the design, and new technical processes have been introduced. Though found for the most part in Etruscan tombs, the vases in this room are, with a few exceptions, of Greek design and fabric. They may be divided into the following classes:—

I. *Amphorae* (chiefly in the Detached Cases), on which the design is painted in black on a red ground, the inner markings, and frequently the outline of the figures, incised, the details picked out with white and crimson colours; the red ground is prepared by a glaze painted over the clay; white colour is constantly employed for the faces and arms of female figures; while the head itself is drawn in profile, the eye is rendered as in full face. The subjects represented are mostly from the Greek legends, the labours of Herakles being of frequent occurrence, also scenes from the Trojan war; subjects relating to the Gods are less common. Among them may be noticed the *amphora* from Vulci, on Detached Case D, with the representation of the birth of Athena from the head of Zeus, and, on the obverse, warriors setting out for battle. Of a later and, apparently, imitative style is the *amphora* on Detached Case C, bearing the name of the potter Exekias. On the obverse is Achilles slaying Penthesilea; on the reverse Dionysos and Oinopion.

II. *Amphorae* (in the Detached Cases), on which the subjects and the manner of rendering the figures is in general the same as in Class I.; but the design is limited to an oblong red panel on each side of the vase, the rest of which is painted with a black varnish; white and crimson colours are less frequently employed for details; the vases are often larger and heavier in form than in Class I.

III. *Hydriae* (in the Wall Cases), with designs occupying only the front of the vase, the rest of it being painted with a black varnish as in Class II. The principal design is placed on the body of the vase, a narrower design on the shoulder; among the subjects are several representing female figures drawing water at fountains in *hydriae;* such scenes illustrate the daily use of vases of this kind. The labours of Herakles, and other heroic legends are also frequent.

IV. Vases obtained as prizes in the Panathenaic games at Athens (in Detached Case A). On these Panathenaic *amphorae* the figures are painted in black on a red panel marked out on each side. On the obverse is a figure of Athenè between two columns, probably to indicate the scene of the contests; on the reverse are represented boxing, the foot-race, leaping with *halteres* in the hands, throwing the disk and the spear, the horse race, the race of *quadrigae*, in which the charioteer stands in the chariot; and the race of *bigae*, in which the driver sits with his feet resting on a foot board. Of this class is the Panathenaic *amphora*, known as the Burgon vase, on a pedestal between Cases A and B. It was found by Mr. T. Burgon at Athens. On the obverse is a figure of Athenè, and an inscription stating the vase to have been a prize from the games at Athens; on the reverse is a *biga*.

V. Vases with black figures on a white or cream-coloured ground (in Wall Cases 28–32); the inner markings of the figures, and parts of the outlines, are incised; crimson colour is employed for details. Among these are an *oinochoè* from Vulci, with design of Peleus confiding the young Achilles to the Centaur Cheiron to be trained by him; another *oinochoè* with Herakles overpowering the Nemean lion, in presence of Athena and Iolaos; a small *lekythos*, with Hermes holding a balance, in the scales of which are the souls of the two warriors engaged in combat on the vase; an *oinochoè* ornamented with vine tendrils and inscribed with the potter's name (Charinos).

VI. A series of cups (*kylikes*), some with designs, either encircling the lip on a narrow band, or extending along a lower band on both sides of the vase (on Detached Cases B, C, D). The ground of the vase is red; the figures are painted in black, with the inner markings incised, and with accessories of crimson. The inscriptions on these vases are sometimes meaningless; others consist of drinking toasts, or the name of the artist.

VII. A few of the vases in this Room are of Etruscan fabric in imitation of early Greek vases, with black figures on red ground, and the design sometimes arranged in parallel bands; these designs are rude in execution, and represent battle scenes, athletic exercises, Centaurs with human forelegs, animals, and grotesque figures.

VIII. Vases of a later period, with red figures on a black ground, but in a severe style of drawing, and probably of a date contemporary with the later examples of vases with black figures on a red ground (in Wall Cases and in Detached Cases in the East side of the room). Among them are a series of cups (*kylikes*), with designs very beautiful in the composition and the drawing; some of them are inscribed with the names of the painters. On Detached Case B is an example of the transition from the earlier to the later style. On the obverse is a design in black, with Achilles and Ajax playing at dice: and on the reverse a design in red, with Herakles overpowering the Nemean lion, in presence of Athenè and Iolaos.

On a pedestal between Table Cases B and C is a *lebes*, with a banquet scene and a row of animals.

In Wall Cases 7–13 are a series of terra-cottas, consisting mostly of female figures, but partly also of vases (*alabasti*) in the form of female figures, Sirens, grotesque figures, heads of animals, and other shapes. Among the vases of this class from Kamiros are an *alabastos* in the form of a female figure holding a dove at her breast; two *alabasti* having the upper part formed of the bust of a similar female figure holding a dove at her breast; a similar *alabastos* from Italy. A female figure similar in type, but holding a hare at her breast, occurs among the statuettes from Kamiros; its colours, red and green, are well preserved. Among the other statuettes are a series of rude figures from Sardinia, Hermes Kriophoros from Sicily, and a number of female figures from Kamiros, draped and seated on chairs, with their hands on their knees.

THIRD VASE ROOM.

In this Room are placed: I. Vases with red figures on a black ground, dating from about B.C. 440 to B.C. 336. In this class of Fictile Ware the body of the vase is painted with black lustrous varnish, the outlines of the figures having been first roughly marked out on the clay, and then more carefully finished after the black background had been filled in. The details of the costume and the inner markings of the anatomy are represented by black lines, strong or faint, as may be required. The compositions of this period are characterised by great simplicity, and are adjusted to the shape of the vase with greater skill than in the earlier or later periods.

Subjects taken from myths relating to the Gods are more frequent than in the earlier period. Among the best examples of this class are the tall *amphorae*, the designs on which consist of one figure on each

side, or, at the most, of only two or three figures, as in Case H, and on Table Case F. On this Table Case are an *amphora* with a group on the obverse representing the poet Mousaios and the Muses Terpsichore and Meledosa; this vase bears the name of its painter, Polygnotos; on another *amphora* is a figure, which has been thought to represent the poet Anakreon holding a lyre and followed by a dog. On a pedestal between Cases G and H is a large *krater*, on which the design is confined to a narrow band round the neck.

In the Wall Cases and Detached Cases on the West side of the room are arranged the vases of this period, from Vulci, Canino, and Cervetri, with those from Capua and Nola. Among the vases from Nola is an *amphora*, on which is Eros hovering along the ground with arms stretched out to catch a hare; on another is Eros trundling a hoop; on Detached Case I is a *kantharos*, representing probably Ixion about to be bound to the wheel, in presence of Hera, Ares, Hermes, and Athenè; the subject on the reverse has been thought to be Orestes taking refuge at the altar at Delphi, after killing Neoptolemos, who falls into the arms of Thanatos (Death). It has been explained also as an illustration of the legend of Laoköon.

In Table Case F is a *kylix* from Capua, inscribed with the name of the artist Brygos. On one side is Iris assailed by Satyrs; on the other Hera defended against Satyrs by Hermes and Herakles. On Table Case E are a *krater* with a scene at Eleusis, inscribed with the name of the artist, Hieron; a *krater* with Helios rising from the sea, Selenè, Aurora, and Kephalos; and a *krater* with figures of Muses. Between Cases D and E is a *hydria* inscribed with the name of the artist Meidias, and representing Castor and Pollux carrying off the daughters of Leukippos, Herakles in the garden of the Hesperides, and a scene from the Argonautic expedition; the names of most of these figures are inscribed beside them on the design.

II. A collection of vases from Athens and Sicily (in Wall Cases, 56–60 and 11–16 and on the tops of Cases C and H) chiefly in the form of *lekythi*, and of two classes; in one class the figures are red on a black ground, with the frequent use of gilding, white and other colours for accessories on the smaller vases. In Case C is a *lekythos* with Aphroditè, Eros, and attendants, whose names are inscribed on the vase; and on Table Case I are three *pyxides* said to have been found together in one tomb. The other class has a white ground with figures either drawn in outline or painted in several colours. These vases were made for funeral purposes, and the subjects represented on them consist generally of figures bringing offerings to tombs, as in the fine *lekythos* on Case C, or of such subjects as Boreas and Zephyros carrying the body of Memnon and lowering it at a tomb (Case C). The *lekythi* on the top of Case H are from Sicily.

III. Vases of black modelled ware (in Wall Cases 17–24), mostly from Capua, and remarkable for elegance of shape and richness of gilt ornament. The shapes of some of them are imitated from vases in metal.

IV. A collection of vases (in Wall Cases 25–30) found in tombs

in the Cyrenaïca, but probably of Athenian fabric, mostly of the period when white colour and gilding were combined as accessories to red figures. Among them are a *hydria* with Europa crossing the sea on a bull, an *amphora* with a combat of Amazons and Gryphons; a *hydria* with Herakles seated beside a tree, perhaps in the garden of the Hesperides; a *hydria* with Dionysos and Ariadnè, attended by Maenads, Satyrs, and Ægipan; a *lekythos* with Danaè receiving the shower of gold. In this collection from the Cyrenaïca is also a series of vases with polychrome patterns on a cream coloured ground, and some specimens of black modelled ware.

V. A collection of vases (in Wall Cases 31–35 and in Table Case F), found in tombs at Kamiros in Rhodes, the designs on which are painted in red; among these may be noticed an *amphora* with the finding of the infant Erichthonios; another with Thetis and Nereids bringing armour to Achilles; another with a Harpy carrying off the food of the blind King Phineus, and two *hydriae* on which are musicians. A very beautiful example of polychrome vase painting in this period is the *amphora* from Kamiros on a pedestal in the East side of the room, representing the surprise of Thetis by Peleus. From this collection also are a *lekythos* with design in black on a white ground, representing a Theoxenia offered to the Dioscuri after an agonistic victory; in Table Case F a *kylix* with design on a white ground, representing Aphroditè riding on a swan, and a larger *kylix* with red figures on a black ground; round the inside are Nereus and Nereids; in the centre has been a group of Peleus carrying off Thetis; on the outside of the cup are the combat of Herakles and Kyknos, and the combat between Diomedes, supported by Athenè, and Aeneas, supported by Aphroditè. In this Table Case is also a large *kylix* from Nola, representing Hephaistos and Athenè making Pandora. The design is painted in brown on a white ground. From the Bale Collection.

VI. A series of nine Panathenaic *amphorae* (on Table Cases A, B, D). On Case D are two from Cervetri, inscribed with the name of the Athenian archon Pythodelos (B.C. 336); and a third from Capua with the name of the archon Niketes (B.C. 332). The other six are from the Cyrenaïca. One bears the name of the archon Euthykritos (B.C. 328); another, that of Nikokrates (B.C. 333); a third, that of Polyzelos (B.C. 367). On the obverse of these Panathenaic *amphorae* is represented Athenè wearing an embroidered *peplos*, and treated according to an ancient hieratic type; on the reverse, races and other contests. On one of the vases on Table Case A, the group of Harmodios and Aristogeiton is painted on the shield of Athenè. These vases are of great rarity and of special interest, because their dates are determined by the names of the archons inscribed on them.

VII. A series of *rhytons* from Capua of an earlier period than is usual in vases of this class (on Detached Case G). Among them is a *rhyton* in the form of a seated Sphinx, the wings and back supporting the cup, round which is a design painted in red on a black ground; the body of the Sphinx is painted in opaque white; the hair over the

forehead is gilt; the rest of the head is covered with a cap painted in vermilion; three gilt Gorgon's masks hang round the neck. This vase is remarkable for the vigorous invention shown in the design, and the harmonious combination of the colours. Another *rhyton* in the form of a crocodile devouring a negro; and a third in the form of Seilenos holding a *keras;* other *rhytons* in the form of animals' heads.

In Case C are a vase in the form of a lion, from Vulci; and another in the form of an *astragalos* from Ægina, on which is represented a dance of Nymphs or Maenads, who appear to be directed by a bearded figure acting as *choragos* (Stackelberg, Gräber d. Hellenen, pl. 23).

On Table Case G is a group of two female figures playing with *astragali* (knucklebones) from Capua.

FIRST BRONZE ROOM.

This Room contains the Etruscan and Archaic Greek Bronzes, now in course of arrangement. The latest Greek Fictile Vases and terracottas, Mural Paintings, and terracottas of the Roman period, which were formerly placed in this Room, are transferred to the Room which recently contained the British and Mediæval Antiquities; but the arrangement is not yet completed.

SECOND BRONZE ROOM.

This Room contains the later Greek and Roman Bronzes, with the exception of such as have been found in Great Britain, which are placed in the Anglo-Roman Room. The collection was originally composed of the Sloane, Hamilton, Townley, and Payne Knight Collections, to which have been added, in recent years, the bronzes bequeathed by Sir William Temple, those of the Blacas Collection, and many other interesting objects acquired by purchase or donation. It is now being re-arranged.

On a Circular Table in the centre of the room, is a head of a goddess, of heroic size, said to have been found in Armenia. This

head, which is of the finest period of Greek art, has been called Aphroditè, but is more probably Artemis. It has been broken off from a statue, the hand of which is exhibited in Case 44. *Castellani.* In the lower part of this circular case are four vases, one of which, from Bolsena, has an Etruscan inscription round the lip.

[Guide to the Bronze Room, 3*d.*]

FOURTH VASE ROOM.

This room contains the later Greek fictile vases, the Greek terracottas of the finest and later periods, the Greek and Roman mural paintings, the Roman terracottas, and a number of miscellaneous antiquities.

The fictile vases arranged in Wall Cases 26–87, in the detached Cases C, D, E, K, on the Table Cases B, F, G, H, I, L, M, and on pedestals in the centre of the room, illustrate the decline of the art of vase painting. The technical process is for the most part the same as in the preceding epoch of the art. White and purple are more frequently employed for accessories. The subjects in many instances relate to funeral rites. Some of the specimens are remarkable for their size. The most interesting are exhibited on Table Cases and pedestals:—

Table Case B. (1) *Lebes:* Helios in *quadriga, Metapontum.—Castellani.* (2) *Amphora:* Meeting of Pelops and Hippodamia at the altar of Zeus; *Ruvo.* (3) *Lebes:* Banquet scene; *Ruvo. Bequeathed by Sir Wm. Temple.*

On Pedestal in East side of the room:—*Krater:* Death of Priam, and meeting of Menelaus and Helen; reverse, Olympic deities, meeting of two heroes, and battle of Greeks and Amazons (Minervini, Bullettino Archeologico Napolitano, 1858, p. 145.)

Table Case F. (1) *Krater:* Ulysses and Diomedes surprising Dolon: a curious example of late grotesque drawing; *Pisticci.* (2) *Krater:* Scene in Hades: Orpheus holding Cerberus; *Blacas.*

Table Case G. (1) *Krater:* offerings at the tomb of a warrior; *Blacas.* (2) *Krater:* birth of Pandora: Satyric revels; reverse, dancing lesson: Satyrs playing at ball; *Altemura.* (3) *Krater:* sacrifice of Iphigenia; *Pourtalès.*

Table Case H. (1) *Krater:* Black ware with designs moulded in relief. (2) *Krater:* Lykurgos slaying his family; reverse,

Pelops, Hippodamia, Myrtilos. (3) *Krater:* the hunt of the Calydonian boar; *Pourtalès.*

Table Case I. (1) *Krater:* Death of Hippolytos; *Ruvo. Bequeathed by Sir Wm. Temple.* (2) Terracotta urn, from Athens, containing bones. (3) Vase in shape of prow of ship.

Detached Case K. A series of *rhytons*, among which may be noticed two moulded in the form of negroes seated on the ground; others are moulded in the form of heads of Pan and Satyrs.

Table Case L. (1) *Krater:* sepulchral rites at tomb of warrior. (2) Vase in shape of duck; on the one side lies a female figure, on the other an androgynous figure moulded in relief; on the breast is painted a draped female figure. (3) *Krater:* the taking of Troy: Ajax Oïleus seizing Cassandra at the altar of Athenè; reverse, meeting of two heroes; *Blacas.*

Table Case M. (1) *Krater:* Battle of Centaurs and Lapiths; toilet of Helen; reverse, Dionysos, Satyrs and Maenads (Monumenti of the Roman Institute, 1854, pl. 16).

On Pedestals in the centre of the room are (1) *Krater:* the subject has been explained as the initiation of Herakles and the Dioskuri at the lesser mysteries at Agra; reverse, Dionysos, Plutos, and other figures; *Pourtalès.* (2) *Lebes:* Dionysos and Ariadnè at a banquet, Satyrs and Maenads; reverse, Dionysos, Ariadnè, Maenads and Satyr.

In Wall Cases 26–38 may be noticed a series of vases, distinguished from the rest in having designs painted in white, or in white and purple, on the black glaze of the vase, with occasionally also designs moulded in relief.

Table Case B contains black glazed ware consisting chiefly of (1) a series of *aski* with moulded designs inserted on the top, and (2) a number of moulded designs which have belonged to similar *aski.* Among these occur a representation of the wolf suckling Romulus and Remus, and Latin inscriptions of the time of the Republic. On Detached Case D, is a vase enriched with moulded reliefs and partly gilt. On it is stamped the Roman name, Bassus.

Table Case G contains a collection of moulded red ware, and some examples of green glazed ware. On Detached Case D may be noticed a vase of a peculiar glaze from Tanagra; it is in the form of a duck, with Eros riding on its back. In Wall Cases 121–125 are a series of vases with moulded reliefs, which have been glazed with a silver-coloured glaze.

In Wall Cases 88–97 are placed large vases, *aski*, moulded in the form of human heads, or decorated with reliefs and figures in the round. These vases are mostly from *Canosa* and *Calvi.* They are painted with a ground of white, on which accessories are sometimes picked out in pink and blue. Among them may be noticed a circular vase from *Centorbi* (*Centuripae*) in Sicily, on the body of which are reliefs representing a head of Medusa, and Cupids among tendrils. The reliefs are gilt, and are attached to the pink coloured ground of the vase. On the cover are remains of female figures, which have

been painted in white on a pink ground (Raoul Rochette, Peintures Ant. Inédites, p. 431.)

On Table Case M is an *askos* ornamented with the head of Medusa, Victory and other figures. *Canosa. Castellani.*

On Table Case A are (1) a *kernos* holding four eggs, and decorated with figures of Cupids and tragic masks; *Castellani.* (2) A *kernos* with Cupids, heads of river gods, female heads, and panthers.

The terracotta statuettes in this room are arranged in Wall Cases 98–125, and on Detached Case E. They are grouped according to the localities in which they have been found. The most productive locality is Tanagra in Boeotia, from the tombs of which site large numbers of these statuettes have been obtained in recent years. The specimens in Wall Cases 110–113 are remarkable for grace and refinement, in the composition and modelling. On Detached Case E may be noticed a reclining female figure from Athens, and a series of actors and grotesque figures from various localities.

Wall Cases 126–135 contain several large terracotta figures of a Græco-Roman style. Of the same style are the terracotta reliefs exhibited in the lower part of Wall Cases 136–139 and 1–25. These reliefs are thought to have originally decorated the walls of Roman buildings. They present an interesting variety of mythological subjects. The figures are generally well composed and modelled.

Table Case I contains terracottas from Tarentum, Centorbi and Cyprus.

Table case L. Terracotta moulds for reliefs, for vases with reliefs and for masks, a series of tragic and comic masks, clay impressions from coins and several objects cast in plaster.

Table Case M. A collection of Roman terracotta lamps, with designs in relief.

Table Case F. A collection of objects in lead, including some tablets inscribed with imprecations, and a number of inscribed sling-bolts. In the same Case is exhibited an interesting series of objects in amber, some of which are of an archaic period.

Table Case H. A collection of objects in bone and ivory, such as caskets, gladiatorial *tesserae*, tickets for the theatre, dice; a lyre and two flutes, made of sycamore wood, found in a tomb near Athens, on the road to Eleusis; a flute of bone and bronze found in a tomb at Halikarnassos (Newton, Travels, II., p. 65); two flutes, formed of bronze cylinders with an inner reed; the mouthpieces are ornamented with the bust of a Maenad; *Castellani.*

The collection of ancient mural paintings is arranged in Wall Cases 136–139, and 1–18, and on a stand in the centre of the room. They have been obtained at Pompeii, Herculaneum, Stabiae, and Rome. Most of them are from the Temple and Blacas Collections. In Case 8 may be noticed particularly the head of a youthful flute-player, perhaps Olympus, from a tomb near Rome. *Presented by Sir M. White Ridley.* In Case 16 is an interesting example of ancient mosaic work representing a lion bound by Cupids; in the background

is a statue of Hercules in female attire (Helbig, Campan. Wandmalerei, p. 23).

The six paintings exhibited on a stand in the centre of the room, form part of the decoration of the ceiling of the tomb of the Nasones, discovered in 1674, on the Flaminian Way, near Rome. Among them may be noticed the group of Pluto carrying off Proserpine.

COLLECTION OF GOLD ORNAMENTS AND GEMS.

The gold ornaments are arranged in cases round the East and South sides of the room.

Case A contains specimens of Medieval and more recent jewellery.

In Case B are Byzantine, and foreign Teutonic gold ornaments, as well as specimens of Anglo-Saxon and Anglo-Roman jewellery.

Cases C and D contain gold ornaments of the Celtic period, found in Great Britain and Ireland, and a few foreign examples of the same date.

Case E contains ornaments from Babylonia and Egypt.

In Cases F to Q is exhibited the series of Etruscan, Greek, and Roman ornaments, to which in recent years the most important additions have been the Blacas and Castellani Collections. In Cases F to I the ornaments, both Greek and Etruscan, are of an early period. Case F contains ornaments in silver and amber from Palestrina (Præneste). Case G contains ornaments from Sardinia and Sicily. Case H contains ornaments from Kamiros and Ialysos, in Rhodes. The finest specimens of Greek work are in Cases L, M, N, O. The latest specimens of the goldsmiths' art among the Greeks and Romans are arranged in P, Q of this line of cases.

In the upper part of Cases O and P are arranged statuettes, vases, *fibulæ*, torcs, and other ornaments of silver. Among the statuettes may be noticed (1) a boy playing with a goose, found at Alexandria, with silver coins of the earlier Ptolemies; (2) a female figure, personifying a city, and having above her head a row of busts of deities representing the seven days of the week; below these are two busts of the Dioscuri; in her left hand is a cornucopia, from which issue the heads of a Roman Emperor and Empress. This figure was found near Macon, on the Saone, in 1764 (Gazette Arch. iii. p. 82). *Payne Knight Coll.* With it were found the following silver figures in the same case: Jupiter, Diana, a *Genius*, and four statuettes of Mercury.

The collection of finger rings of all ages is exhibited in Case U.

The collection of gems comprising examples of Etruscan, Greek, Roman, Medieval, and Modern Intaglios and Cameos has been formed chiefly by the bequests of the Payne Knight and Cracherode

collections, and by the purchase of the Townley, Hamilton, Blacas and Castellani collections. The gems in the form of scarabs, mostly from Etruria, are arranged in Case R. In this Case also are the Archaic gems, found chiefly in the Greek islands, and thought to represent a stage of gem engraving which preceded the development of purely Hellenic art. Gems of this class have been found at Mycenæ. The series of Greek and Roman intaglios and cameos is exhibited in a large Case (S) in the centre of the room and in Case T. The arrangement is according to subject, and begins at the corner of Case S, nearest the entrance, with Jupiter and his cycle of mythic persons, after which come the other deities and heroes of mythology, followed by royal, imperial, and other portraits. In Case T are subjects relating to ordinary life, figures of animals, symbols, inscriptions, and miscellaneous subjects.

On Case R is placed the celebrated glass vase, deposited by its owner the Duke of Portland, in the British Museum, and thence popularly known as the Portland Vase. It was found in a marble sarcophagus in the Monte del Grano, near Rome, and was formerly in the Barberini palace. The ground of the vase is of blue glass; the design is cut in a layer of opaque white glass. The composition is supposed to represent, on the obverse, the meeting of Peleus and Thetis on Mount Pelion, and on the reverse, Thetis consenting to be the bride of Peleus, in the presence of Poseidon and Eros. On the bottom of the vase, which is detached, is a bust of Atys.

On Case T is placed an alabaster jar, found on the site of the Mausoleum, at Halikarnassos, near a great stone which probably closed the entrance to the sepulchral chamber. The jar is inscribed "Xerxes, the Great King," in the Persian, Median, Assyrian, and Egyptian languages.

C. T. NEWTON.

GLASS AND MAJOLICA ROOM.

In this Room are temporarily arranged the collections of Glass of all ages, and of Pottery, mediæval and more recent: the former occupying the greater part of the North side, and five cases down the centre, the latter the cases on the South side.

The principal portion of the collection of glass was bequeathed in 1868 by Felix Slade, Esq., and as it had been

formed to illustrate all branches of the manufacture of glass, it was thought best to add to it the other specimens in the Museum without regard to date.

The antique glass is placed in Cases 38–50, in the two Table Cases and one of the smaller upright cases; the Venetian glass is in Cases 51–61 and the large central Case; the Arab and Chinese in Cases 62–64; the English and French in Cases 65, 66; the German in Cases 67–71; and the Dutch and Flemish in one of the smaller upright cases.

Of the collection of Pottery the English occupies Cases 31–37; the French, Cases 29, 30; the Spanish, Cases 25–28; the Italian, Cases 8–24; the Rhodian, Damascus, and Persian wares, Cases 1–7; and the German, Cases 72–74.

GLASS COLLECTION.

The Egyptians, if not the inventors of making glass, were great workers in that substance, and applied a vitreous coating to pottery, and even stone. The Egyptian specimens in the Slade Collection are not so numerous as those in the Egyptian Collection, but include an elegant vase (No. 14) in the form of a papyrus sceptre, made for holding the antimony or *stibium* to be applied to the eyelids, and a very remarkable amulet with the prenomen of Nuantef IV., a monarch of the 11th dynasty, placed by Lepsius between B.C. 2423 and 2380.

The glass works of Egypt must have been in full operation under the Ptolemies; and during the Roman dominion they produced very elaborate specimens, especially minute mosaic patterns, of which there are good examples. These were made by arranging in the required patterns a number of slender rods of glass of various colours, fusing them together, and then drawing them out, so as to reduce the whole uniformly; transverse sections of the rod thus obtained would each exhibit the same pattern.

To the Phœnicians may in all probability be referred the numerous little vases of brilliant colours which are found in tombs throughout the borders of the Mediterranean. They exhibit everywhere the same technical peculiarities, and as they differ somewhat in form and make from unquestionably Egyptian specimens, it is probable that they are the products of the only other great centre of glass making, the celebrated works at Sidon. The forms are more Greek than Egyptian, frequently *alabastra*, *amphoræ*, and *præfericula*.

The colouring is striking, generally in zigzag patterns of yellow, turquoise, or white, relieved by blue, brown, or green grounds. There are many fine vases of this kind in the collection, as well as one of the gold stands made to support them.

To a later period of the Sidonian workshops may probably be re-

ferred a number of small bottles of various forms, blown in moulds, and which have been chiefly found in Syria, and the neighbouring islands. The specimens are in the shapes of dates, grapes, heads, &c. Two of the vessels have on them the names of their makers, Eugenes and Ennion. A handle, once forming part of a small cup, is stamped with the name of its maker, Artas the Sidonian, in Greek and Latin letters.

The making of glass at Rome is said to have been introduced by Egyptian workmen, and must have been much practised there, as specimens of Roman glass are very numerous. The material was applied to a great number of uses, and the processes seem to have been quite as varied and well understood as in later times. The common clear glass has generally a greenish or bluish hue, though sometimes it is as white and brilliant as rock crystal; this latter kind was much valued by the Romans; the other transparent colours are, generally, various shades of blue, purple, yellow, and green. A delicate pink is supposed to derive its colour from gold. The opaque colours are less commonly employed singly, but they occur in shades of yellow, blue, green, and black. The beautiful iridescence with which many vases are covered is not intentionally produced, but is the effect of time, which has partially decomposed the surface of the glass.

The simpler vases are only blown, with handles, feet, or ornamental fillets subsequently added; others are blown into moulds, and exhibit various designs in relief; some of the bowls have projecting ribs, and have been termed pillar-moulded. On some vessels, chiefly belonging to a late period, shallow engraving, executed on the wheel, has been added; others are cut in regular patterns. Sometimes a coloured ground was coated with white opaque glass, which was afterwards cut away, so as to produce a cameo, as in the celebrated Portland Vase, exhibited in the Ornament Room, and in the Auldjo Vase. In other instances, a number of different colours were employed, sometimes, as in the Egyptian specimens above noticed, forming regular mosaic designs, sometimes blended into a mass of scrolls, rosettes, &c., and at others imitating onyx, agate, madrepore marble, or porphyries and other hard stones, though generally in more brilliant colours. Of these designs the variety is inconceivable, as may be seen by two bowls and numerous polished fragments. Occasionally gold-leaf was introduced, and at a late time the insides of cups and shallow bowls were decorated with patterns in gold-leaf, sometimes on the surface, sometimes enclosed between two layers of glass. To this class belong the fragments with Christian designs found in the catacombs of Rome, as well as the remains of a large disc from Cologne (No. 317), on which, though much broken, eight Christian subjects may be distinguished. The mosaic glass, and especially that imitating various stones, was much used to line the walls, or to form the pavements of rooms. Very clever imitations of gems were made, and the glass intaglios and cameos have preserved to us designs of some of the greatest gem engravers; being generally moulded from gems, and not themselves engraved.

After the fall of the Roman empire the glass works of the West must have gone to decay; the glass of the Anglo-Saxon period found in England and the Continent has been for the present placed with other Saxon antiquities. In the East glass making was still continued, probably in the neighbourhood of Damascus. There are in the collection some very fine specimens, all decorated with enamel and gilding. Two lamps from mosques, made, according to the inscriptions, for Seifeddin Takuzdemur, Viceroy of Egypt A.D. 1341, and Governor of Damascus in 1343, who died at Cairo in 1345. A third lamp was made for the Emir Sheykhoo, who died in 1356. There are likewise two fine bottles. To a later period belong some Persian specimens (Nos. 341–3), and a few Chinese; two of the latter bear the name of the Emperor Keen-lung, 1736-95.

The oldest known specimens of Venetian glass are of the fifteenth century. The earlier examples seem to have the forms of silver plate, and are frequently massive, and richly gilt and enamelled. One of the largest examples in the collection is a covered standing cup, with gilt ribs (No. 362). Two of the earliest, and also most elaborate specimens, are a green goblet with portraits (No. 361), and a blue cup with a triumph of Venus (No. 363). The shallow ribbed bowls, or dishes, are very handsome, and have frequently coats of arms in the centre; on one of them (No. 371) are the arms of the Doge Lorenzo Loredano, 1501–21, another (No. 372) has those of Leo X., 1513–21; a third (No. 374), those of Fabrizio Caretto, Grand Master of the Order of St. John, 1513–25.

The vases of blown glass are frequently very elegant, especially those in uncoloured glass; the stems are very often decorated with knots, and wings, fantastic additions in blue glass. Vases were also made entirely or partially of coloured glass, generally blue, purple, or green; sometimes a milky opalescent colour was produced, due, it is said, to arsenic; also an opaque white, derived probably from tin, which is further diversified with splashes of other colours. Another kind of variegated glass, which was called *calcedonio*, exhibits the streaky hues of the onyx, and was occasionally sprinkled with avanturine spots.

Great use was also made by the Venetians of rods of glass enclosing threads of opaque white glass (*laticinio*), arranged in various patterns. Thus was produced the elegant lace glass (*Vitro di trina*) in which Venice was unrivalled. Another variety (*à reticelli*) is ornamented with a network of opaque white lines, enclosing at the intersections bubbles of air. A goblet of this kind (No. 682) has in the foot a half sequin of Francesco Molino, Doge of Venice in 1647, marking the period at which it was made. The opaque white decoration is sometimes applied in parallel lines, sometimes in a wavy pattern, and exhibits endless variety.

The Venetians were great makers of beads, with which, for many centuries, they supplied the world. These were very often formed from sections of rods, with mosaic designs. Such sections were also sometimes worked up into vases (as by the ancient Romans), thence termed *millefiori*. Of these there are good examples in the collection.

In France, glass making was long practised, but it is difficult to distinguish the productions of that country. A remarkable goblet (No. 824) has on it the names of Jean and Antoinette Boucault, as well as their figures and device in enamel. It was probably made about 1530.

The earliest dated specimen from Germany in the collection has the year 1571; it is a large cylindrical cup (*wiederkom*) with the Imperial eagle, bearing on its wings the arms of the states, towns, &c., composing the German Empire. The German specimens are heavy in form, and often richly enamelled with heraldic devices and figures. Some specimens are painted in grisaille or colours, like window glass; such is a goblet (No. 859) dated 1662, on which is represented a procession in honour of the birth of Maximilian Emanuel, afterwards Elector of Bavaria. The engraved specimens are well executed; one of them is signed by Herman Schwinger of Nurnberg. The Ruby glass for which Germany was renowned is said to have been invented by Kunckel; one of the specimens bears the cypher of Frederick the Great, King of Prussia.

In Flanders, glass seems to have been made in early times. In the sixteenth century many glass vessels (whether of native make or not is uncertain) were etched with various designs. Some of the specimens in the collection have portraits of historical personages, such as Philip IV. King of Spain, William II. of Orange, his wife Mary of England, Olden Barnevelt, and others. At a later time a delicate etching in dots was introduced; of this there are specimens signed by F. Greenwood, and several attributed to Wolf. Some of the Dutch engraved goblets are well designed, and show much richness of pattern.

The earlier Spanish examples resemble closely the Venetian, the later ones have numerous handles, and frilled excrescences, copied apparently from the cooling vases in terracotta, which were probably introduced into Spain by the Arabs.

Drinking-glasses seem to have been made in England in the sixteenth century, the manufacture having been apparently then introduced by foreigners into Sussex and Surrey. Later, there were works in and near London, and the glass works of Bristol attained some reputation. To these last are attributed some specimens in the collection, which is not, however, rich in examples of English glass.

POTTERY COLLECTION.

Cases 31–37. English Pottery.—On the upper shelves are placed green and brown glazed vessels of coarse manufacture, and of various dates, from the 13th to the 16th century. Middle shelf Ornamental earthenware and porcelain, including a bowl made and painted at Bow, in 1760, by Thomas Craft, being one of the few specimens which can with certainty be referred to that manufactory; a pair of fine vases of Chelsea porcelain, made by M. Spremont in 1762,

and presented in 1763, probably by Dr. Garnier; a copy of the Portland vase, made by Wedgwood, but not one of the original fifty; several Wedgwood medallions, and specimens of English delft. A bust of Prince Rupert, made by John Dwight, at Fulham. On the lower shelf, a series of ornamental paving and wall tiles, varying in date from the 13th to the 16th century.

Cases 29, 30. FRENCH POTTERY.—Specimens of the early productions of Beauvais, with raised ornaments; several fine examples of the ware made by Bernard Palissy, the celebrated potter, who died in 1589; examples of Avignon ware with brown glaze, and of Nevers ware, imitating Italian majolica, and tiles made at Rouen for the Constable Anne de Montmorenci.

Cases 25–28. SPANISH AND SICILIAN MAJOLICA. — These are chiefly decorated in metallic lustre, from the golden hue of the earlier specimens to the coppery tint of the later. The art of making these wares was probably introduced into Spain with the Arabs, and it will be seen that there is some analogy between these productions and those of Persia.

Cases 8–24. ITALIAN MAJOLICA.—This enamelled earthenware derives its name from the Island of Majorca, whence it is supposed to have been first imported into Italy, though it does not appear whether it was made in the island, or brought thither from Spain. The art was cultivated in some of the smaller states of Central Italy. Specimens are here exhibited, made at Faenza, Gubbio, Pesaro, Castel Durante, Urbino, Deruta, Caffagiolo, Rimini, Padua, Sienna, and Venice. The earlier, which date from A.D. 1480–1510, are large dishes enamelled on one side only, and painted either in strong bright colours, or in blue and yellow: in the latter case the yellow has a metallic reflection, or iridescence. The next class, dating from about A.D. 1510–1525, is smaller in size, frequently ornamented with arabesque borders, and with metallic yellow and ruby. Some of the finest specimens were painted at Gubbio, by Giorgio Andreoli. The third, A.D. 1530–1550, is painted with subjects occupying the whole of the plate, and generally taken from Roman mythology; the colours are bright, rarely iridescent, and with a great preponderance of yellow. In the next class, A.D. 1560–1580, the drawing deteriorates, the colouring becomes dull and brown, and the subjects are frequently enclosed in arabesque borders on a white ground. In the next century Majolica almost entirely disappears, having been probably driven out of esteem by Oriental porcelain.

The series of Spanish and Italian majolica have been greatly enriched by the bequest of John Henderson, Esq., in 1878.

Cases 1–7. PERSIAN, RHODIAN, AND DAMASCUS POTTERY.—This series is almost entirely derived from the Henderson Bequest. The older specimens of Persian pottery are wall tiles of the 13th and 14th centuries, taken from ancient buildings; the others are vases in a kind of porcelain or silicious pottery, chiefly decorated in blue, and frequently enriched with metallic lustres. There are among them some beautiful bowls with ornaments pierced and filled in with glaze, which

were known in the last century under the name of Gombroon ware. The Damascus ware is remarkable for the beauty of its designs, the richness of the blue, and the presence of a peculiar lilac. The Rhodian ware has bold floral decoration, portions of which are coloured red and slightly in relief. This ware was probably made in the 16th century, as specimens exist in old English mountings of that date. There are likewise a few examples of the later pottery made in Anatolia.

Cases 72–74. GERMAN POTTERY.—This is a hard dense pottery, well suited to domestic purposes, and sometimes richly ornamented. It was made in the neighbourhood of the Lower Rhine. There are three principal varieties. The first, consisting usually of cylindrical jugs, narrowing at the top, is a yellowish white, with ornaments well executed; it was made at Siegburg, near Bonn. The second is brown, decorated with coats of arms or figures under arches, and was chiefly manufactured in the old Duchy of Limburg. The third is grey, with ornaments in relief, the ground being usually coloured blue or dark maroon. Vessels of the second class were extensively imported into England during the 16th century, and are frequently found in excavations under old buildings.

PREHISTORIC SALOON.

It is intended to arrange in the various portions of this Saloon the collections of Prehistoric Remains. The only portion as yet arranged is the Greenwell Collection, presented in 1879 by the Rev. William Greenwell, F.R.S.

Cases 21–30. The Greenwell collection comprises sepulchral vessels of pottery, such as cinerary urns, food vessels, drinking cups, and incense cups, together with the various flint, stone, and bronze implements, personal ornaments, &c., discovered with them. These objects have been excavated by the Rev. William Greenwell, F.R.S., during twenty years of explorations in ancient British barrows, (as recorded in his work on "British Barrows," Oxford, 1877), extending to 234 barrows, of which 171 were in Yorkshire, 2 in Cumberland, 20 in Westmoreland, 31 in Northumberland, 1 in Durham, and 9 in Gloucestershire. Together with these are other specimens from the same collection, either not discovered by Mr. Greenwell himself, or not recorded in the work above-mentioned.

[The Collections of Oriental Art and Ethnography have been removed to the galleries vacated by the Department of Zoology, and will be opened as soon as they have been put in order.]

ANGLO-ROMAN ROOM.

THE antiquities in this Room illustrate the Roman occupation of Britain, which commenced with the Claudian conquest in A.D. 43, and ended A.D. 410, when the Roman officials quitted this country, thus lasting a period of 367 years.

These remains differ but little from the Roman antiquities found on the Continent; but it has been thought desirable that they should form a separate collection, as connected with the history of the British islands.

Cases 7, 8. CONTENTS OF TOMBS. Case 7. Various groups of sepulchral pottery, chiefly from Colchester, arranged as discovered. Contents of four Roman sarcophagi which are in the Roman Gallery on the ground floor. Tile tomb from Old Windsor, presented by Her Majesty the Queen. Case 8. Remarkable collection of sepulchral cists, found in Warwick Square, Newgate Street, London, and deposited by Messrs. Tylor and Sons. Below is a small leaden coffin from East Ham, and leaden cists. Near these cases are shelves on which are placed four leaden coffins found in the neighbourhood of London, and on the top of the case two large sepulchral amphoræ.

Case 9. GLASS. In the lower part of the case a continuation of the sepulchral series, including vessels of glass. Above are glass vases of various kinds, the most remarkable of which is a cup from Colchester with a chariot race.

Cases 10, 11, 12. METAL WORK. Case 10. Figures of gods, etc., including statuettes found in the Thames, an archer from Queen Street, Cheapside, and three remarkable figures of Mars. Above are casts of two large heads from Bath, a silver dish, and several pewter ones. Below, bronze vessels and cakes of copper from the Paris mines, Anglesea. Case 11. Two bronze helmets; specimens of Roman enamelling, including the remains of the enamelled vase discovered in the Bartlow Hills, Essex. Above and below, pewter dishes and other vessels found in Suffolk. Case 12. Cakes of pewter, and an ingot of silver, with stamps; a stake from a place called Coway Stakes, where Cæsar is supposed to have crossed the Thames; iron implements of different kinds, antiquities discovered in caves in Yorkshire, weights for steelyards, and other small remains.

Case 13. SCULPTURE. A marble statute of the goddess Luna, found at Woodchester, as well as several other sculptures from the same locality; figures in pipe-clay chiefly found at Colchester; and specimens of various kinds of foreign marbles used to decorate the walls of the houses.

Case 14. PAINTING, ETC. Painted stucco chiefly from Roman houses in London; above, Roman stone roofing tiles; below, flue tiles.

Case 15. BUILDING MATERIALS. Large flanged and other tiles

some of them stamped with the names of the legions or persons by whom they were made; below are conduit pipes.

Along the top of the range of cases just described are some Roman altars, chiefly from Gloucestershire; and on the other side some large vessels of pottery.

On the East wall are portions of a Roman pavement found in building the East India House in Leadenhall Street, London; on a stand below a remarkable series of pigs of lead, chiefly bearing the names of the emperors in whose reigns they were made. The earliest has the name of Britannicus, the son of Claudius, the latest that of Antoninus Pius.

Cases 16–24. ROMAN POTTERY of various kinds. Case 16. Amphoræ and their handles, which often bear inscriptions; mortaria, generally stamped with names, and other coarse wares. Case 17. Specimens of yellow wares. Cases 18, 19, 20. Grey ware. Case 21. Decorated pottery, showing the various modes of decoration applied to ceramic productions by the Romans; specimens of Castor ware. Case 22. Pottery found in England on the site of kilns; these are chiefly from the New Forest, the Upchurch marshes, Lincoln, and Castor, Northamptonshire. At the bottom of the case is a model of a Roman kiln found at Worcester. Cases 23, 24. Samian ware, so-called as being made in imitation of the ancient pottery manufactured in the island of Samos. Most of the specimens found in England were probably made on the Continent, chiefly in Auvergne.

Table case A. PERSONAL ORNAMENTS of various kinds, such as brooches, armlets, hairpins, &c., and objects made of jet or Kimmeridge shale.

Table case B. ROMAN IMPLEMENTS, such as steelyards and their weights, oculists' stamps, locks and keys, toilet implements, instruments for writing, spinning, etc.

Table case C. METAL WORK. Various remains found at Ribchester and Capheaton, votive offerings to Mars and Vulcan; and a colossal bronze hand from the Thames.

Table case D. Diplomas given to soldiers for service rendered; an iron sword with remains of its bronze sheath; three bronze bosses of shields, and other illustrations of the military art. Some fine vessels of bronze and silver.

Between the table cases C and D are three remarkable objects, viz.: a colossal bust of the Emperor Hadrian, found in the Thames; a bronze figure of an imperial personage from Barkway Hall, Suffolk, and a fine helmet from Ribchester.

Table case E. Small specimens of glass, and votive tablets from Stony Stratford, Bucks. Terra-cotta moulds for casting false coins; and a collection of leather shoes, chiefly found in London.

Table case F. Fragments of pottery illustrating rare wares or unusual decoration, and a series of lamps.

ANGLO-SAXON ROOM.

This Room contains Anglo-Saxon antiquities, a small collection of Teutonic remains from the Continent, and a series of Irish relics of the same period.

Case 1. Glass vessels found in Saxon cemeteries, and cinerary urns of black ware.

Cases 2 to 6. Antiquities discovered in Anglo-Saxon cemeteries, chiefly of an early period of the Saxon occupation. These are from Long Wittenham, Berkshire; Longbridge, near Warwick; Brooke, Norfolk, &c.

Case 25. LATE SAXON antiquities, among which may be noticed a cross with Runic inscription from Lancaster, several inscribed stones from Hartlepool; a bucket found full of coins at Hexham, Northumberland, and some curious antiquities discovered in Cornwall.

Case 26. Contents of the remarkable Anglo-Saxon grave found in 1883 in a large barrow at Taplow, Bucks. Presented by the Rev. Charles Whately.

Cases 27 to 30. FOREIGN TEUTONIC, including a large series of remains excavated by Dr. Bähr in graves in Livonia.

Table Case G. Objects discovered in an Anglo-Saxon cemetery on Chessell Down, Isle of Wight.

Table Case H. Series of Anglo-Saxon swords and long knives, as well as a few swords of Scandinavian type found in this country. The most remarkable are: a sword from Chessell Down, Isle of Wight; a sword of Scandinavian type from the River Witham; a long knife with the Runic alphabet, and the name of its owner, found in the Thames; and a short knife found at Sittingbourne, with the names of the maker and owner.

Table Case K. Remains from a cemetery on Harnham Hill, near Salisbury; brooches of various types; and spearheads of rare form.

Of the next three Table Cases, the sides towards the middle of the room contain Anglo-Saxon antiquities, while on the other sides are arranged Foreign, Teutonic, and Irish remains.

Table Case L. On one side Saxon antiquities chiefly from Cambridgeshire; on the other early Irish antiquities.

Table Case M. Saxon ornaments found in Kentish graves, generally more elaborate than those from the midland counties.

Table Case N. Later Saxon antiquities, among which are several of considerable interest. The matrices of the seals of Ethilwald, Bishop of Dunwich, Aelfric Earl of Mercia, and Godwin the King's Thane: two finger rings and part of a shrine inscribed with runes; several imitations of coins set with garnets. In the other division Teutonic ornaments of various kinds from the Continent.

Under a glass shade near this case is a casket carved out of whale's bone, with various subjects and inscriptions in Anglo-Saxon runes, probably of Northumbrian work. The subjects are:—Romulus and Remus; the Adoration of the Magi; the taking of Jerusalem, and a scene from the Teutonic legend of Egil.

MEDIEVAL ROOM.

On the walls of this room are hung a certain number of portraits, being the remainder of the large collection formerly in the Museum, of which the greater part was transferred to the National Portrait Gallery, and a small number to the National Gallery.

Those on the South side are of Englishmen or persons connected with this country. In the centre is a portrait of George II., in whose reign the British Museum was founded, and by whom the old Royal Library was presented, painted for the Trustees of the time by Shackleton. To the right of this are six portraits of personages to whose collections the formation of the Museum is due. These are three members of the Cotton family, Sir John, Sir Thomas, and Sir Robert Cotton; a full length of Sir Hans Sloane; and half lengths of two Harleys, Robert, Earl of Oxford, by Kneller, and Edward, Earl of Oxford, by Dahl.

Those on the North side are foreign, with a genealogical tree of the Cornaro family in the centre.

The room contains such specimens of medieval art and antiquity as the Museum possesses, excepting the collections of glass and pottery, which are placed in another room.

The specimens are here arranged, partly by their material, and partly by their use.

Cases 1–6. Arms and armour. This collection is chiefly derived from a bequest made in 1881, by William Burges, Esq., A.R.A. Cases 1, 2. Arms of several kinds, including a fine cross-bow, a blunderbuss inlaid with ivory, &c. Cases 3–5. A range of helmets of various dates, commencing with bascinets of the 14th century. Body armour, some of which was formerly in the Meyrick Collection at Goodrich Court; two remarkable jazerine suits, made of iron plates covered with canvas. Case 6. Shields. A fine French shield painted and gilt, the centre of a steel shield embossed, formerly considered to be of classical period, and known as the "Parma Woodwardiensis." An Italian anvil, specimens of chain mail, &c.

Cases 7–10. Metal work. Some fine specimens of Oriental work from the 13th century downwards, inlaid with silver or gold; later specimens, made probably at Venice by Oriental workmen, and others altogether in the Venetian taste. These were chiefly bequeathed to the Museum by John Henderson, Esq., F.S.A., 1878, but a few

were obtained in 1866 with the Blacas Collection. In Case 10 are some early ewers of quaint shapes, and a fine pewter dish and ewer made by Gaspar Enderlein.

Case 11. Metal work. On the middle shelf are Irish ecclesiastical sacred bells, including the Barnan Coulawn, which belonged to St. Culan, brother to Cormac, King of Cashel, who died in 908; also a crozier connected with Kells, and dating from about A.D. 1050. Above and below are candlesticks, bells from Sardinia, &c.

Case 12. Metal work, chiefly continental. A fine figure of a Saint under a canopy, chalices, processional crosses, &c.

Cases 13, 14. Metal work, principally figures and busts.

Cases 15, 16. Astrolabes and Clocks. Among the former is one made for a Sultan of Damascus, in 1235; another for London about 1290, and an English specimen made by Blakeney, 1342. Two of the clocks presented by Octavius Morgan, Esq., deserve notice; one is in the form of a ship, and was made for the Emperor Rudolph II. (1576–1612); the other was made at Cracow by Lucas Weydman.

Cases 17, 18. Ecclesiastical metal work, chiefly from Abyssinia, brought home by the English expedition to that country in 1868.

Case 18. Early Limoges enamels, including a very fine marriage casket, several croziers, pyxes, candlesticks, &c., dating from 1250–1350. Case 19. A very remarkable Pietà in wax, bequeathed by the Rev. H. Crowe.

Case 20. Painted enamels from Limoges, of the 16th century. A fine frame presented by Major-General Meyrick, several tazzas from the Bernal Collection, and two specimens from the Fountaine Collection.

Cases 21, 22. Paintings. The most remarkable of these are from the walls of St. Stephen's Chapel, Westminster, executed about 1356, presented by the Society of Antiquaries.

Cases 23–26. Carvings in various materials, chiefly ivory; among them the following are deserving of special notice:—The figure of a Roman consul, from the Fountaine Collection; four Italian bas-reliefs, with subjects from the Passion, Maskell Collection; a Carlovingian reliquary, presented by the Dean of Llandaff; a triptych and leaf of a double tablet, with the arms of John Grandison, Bishop of Exeter, 1327–1369, no doubt of English work; a very large Italian triptych; a large seated figure of the Virgin; a Deposition from the Cross, and a very minute carving by Christof Angermaier, 1616. Many of the ivories were from the collection formed by William Maskell, Esq.

Cases 27, 28. Carvings. A set of wooden panels from a Coptic church dedicated to St. Mary, near Cairo; a German bas-relief, with the Adoration of the Magi; busts in jet of Henry VIII. and his daughter Mary; three casts taken after death, one of Oliver Cromwell, another of Charles II., and the third of Charles XII. of Sweden.

Cases 29, 30. Caskets of ivory, wood, leather, &c., and other specimens of leather work, chiefly from the Meyrick and Burges Collections.

Cases 31, 32. Sepulchral remains. Part of a very fine Flemish

brass of a bishop or abbot, 14th century; a French brass to the Bailly of Jeumont, 1547; portions of two large Flemish stone slabs; and a leaden case for the heart of Sir Henry Sidney.

Table Case A. Historical relics. Enamelled plate, dated 1537, with arms of Edward Seymour, afterwards the Protector Somerset; garter plates of Sir William Parre, Marquis of Northampton, brother of Katherine Parre, dated 1552, and destroyed when he was attainted in 1553; and of Sir Anthony Browne, dated the 32nd year of Henry VIII.; coffin plate of Mary of Modena, wife of James II.; collar of the Russian Order of St. Andrew; silver snuffers, which belonged to Cardinal Bainbridge, ambassador from Henry VIII. to the Pope, who died at Rome 1514; an ivory hat which belonged to Queen Elizabeth; the Lochbuy brooch; the punchbowl of Robert Burns; the state sword of Hugh, Earl of Chester; enamelled portraits of Charles I. and II.; hourglass of Stephen Bathori, king of Poland; dial of Robert Devereux, Earl of Essex; shrine, given by Margaret, wife of Edward I., to her step-daughter, Isabella of France; quadrant of Richard II.; astrolabe of Henry VIII.; quadrant of Edward VI.; astrolabe of Henry, Prince of Wales, son of James I.; casket, carved from Shakespeare's mulberry-tree, and presented to David Garrick; foundation stone of an ancient church in Venice.

Russian metal work and enamels, chiefly from the collection bequeathed by John Henderson, Esq., F.S.A., consisting of religious objects, drinking cups, &c.

Fine head of a boar-spear, sword pommels, and powder flasks.

Enamelled badges for horse-trappings, and pouches and their fittings.

Table-case B. Collection of objects illustrating magic, and talismans.

Clog almanacs, tablets, &c.

Specimens of pressed work in horn.

Metal horse trappings.

Locks and keys.

Spoons, knives, and their cases.

Table-cases C, D. English matrices of seals, signet rings, and other personal ornaments. Along the centres of these cases are moulds for various purposes, and weights.

Table-case E. Enamels of various kinds. German and Limoges enamels of the 12th and 13th centuries, including a remarkable plate representing Henry of Blois, Bishop of Winchester, brother to King Stephen, probably made between 1139 and 1146.

Three English enamels, which seem to have belonged to Warden Abbey, Bedfordshire; and several Italian enamels.

A series of the later painted enamels of Limoges. The Sibyls, by Leonard Limousin, and examples of various other artists. This series is continued in the upright portion of the Case.

Table-case F. Carvings in ivory and other materials. Among these may be noticed, three pyxides with subjects in relief; writing tablets, including two leaves of consular ivories, one representing an

apotheosis of a consul, the other with a standing figure of an archangel.

Heads of croziers, ivory and wooden combs, and ivory mirror cases, chiefly of the 14th century.

Ivory medallion portraits, chiefly of English work.

Portraits and other medallions, chiefly in wood; rock crystal cups and spoons.

Engraved gems of medieval and later period; fine tazza of aventurine jasper of an early date, probably Byzantine.

Along the centre are statuettes of wood, ivory, and other materials, cups of jasper and rock crystal, and three engraved crystals of Carlovingian period; and the so-called "Cellini cup," a German work of the 16th century, probably by Flint, from the Payne Knight Collection.

Table-cases G, H. Foreign matrices of seals.

Table-case K. A collection of watches, chiefly bequeathed by Lady Fellows; a series of sundials of various periods.

A number of ornamental plaques of metal, with subjects in low relief.

Table-case L. Objects used in games. A very remarkable set of chessmen, of about the middle of the 12th century, made of walrus tusk. Draughtsmen of ivory and wood, including a large series in ebony and pear-wood, stamped with various devices; inlaid backgammon boards, and sets of counters for play or calculations.

AUGUSTUS W. FRANKS.

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